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What They Say**Mr. Ringling Subscribes—**

The other day I showed a copy of THE ART DIGEST to Mr. John Ringling, and he asked me to arrange that he should receive it regularly. Will you please therefore post it to him at Sarasota Park, Fla. It is a great satisfaction to me to have been of service to you in adding so prominent a collector to your list of subscribers, and to him in having drawn his attention to your most excellent publication.—Arthur U. Newton, New York.

Value to a Family—

My cousin, Mrs. W. R. Driver of Milton, Mass., has brought to my attention the value your magazine has for her in stimulating the interest of her whole family in the subject of art.—Mrs. Joseph D. Hitch, New York.

And So It Spreads—

I happened to sit in the tram car by a gentleman who was looking over your magazine, and what I saw interested me very much. I have made inquiries but have not found a copy on news stands. Will you therefore let me hear from you, how I can get a copy to look over before possibly subscribing, or will you send me a sample copy.—Mrs. Olyphant Strong, New York.

Teaching Art Appreciation—

Our Art Appreciation Club will use your publication for discussion at meetings, and I am enclosing herewith check to cover ten subscriptions. There may be others. I have enjoyed the numbers I have received to the utmost.—M. E. Craddock, President Art Appreciation Club, Medidian, Miss.

"The Indispensable Art Magazine"—

I could not possibly be without THE ART DIGEST. It is exactly the kind of art magazine I have always wanted. I could do without all the others I take before I could dispense with it.—Mrs. C. B. McMullen, Danville, Ky.

"Up to the Minute"—

THE ART DIGEST is a magazine for art lovers and artists for which there is no substitute. It keeps one up to the minute in one's knowledge of the world's art. Congratulations on what you have done and the best of luck to you in carrying out your plans for the future. Your magazine cannot help growing as more people hear of it.—Prof. Frank W. Applebee, Alabama Polytechnic Institute.

A Fly in the Ointment—

The new cover of THE ART DIGEST almost lost you my renewal. I have always been an admirer and booster of your paper, but why ape that style of lettering, which is neither artistic

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nor correct but merely a passing fad that is trying to break down the fundamental rules that stand for good English. It is in the same class with the little "it" used as a personal pronoun, and which cultured people, regardless of crazes, refuse to accept. An art paper should not of its own volition adopt eccentric mannerisms on the outside, when (Goodness knows) it has to present enough jazz inside for which it is NOT responsible. . . . Enclosed please find check for \$5, my renewal for two years and a new yearly subscription. I hope that before that time elapses you will have become sane again and have given us the standard style of face type which becomes the dignity and importance of THE ART DIGEST's front page.—M. Louise Baker, George School, Pa.

An Admonition—

"I hope you will keep the flavor of this periodical as it was started, strictly reportorial. It gives one confidence to know that both sides of the question are offered for consideration and there are no axes to be ground. I wish you great success with this venture. I notice the paper has become of better quality, and this perhaps suggests a little of the prosperity which is merited."—William Hekking, Director, Albright Art Gallery, Buffalo.

Likes It and Files It—

"I like THE ART DIGEST's briefness, the matter it contains, and that we are not asked to pay for a lot of expensive paper and illustrations. . . . I have filed my copies."—Nona L. White, Pasadena, Cal.

"Concise, Reliable, Unbiased"—

"I find that your concise, reliable and unbiased digests keep me better informed than any other art magazine; also the many and well printed reproductions are enjoyable and useful in keeping one in touch with the tendencies of contemporary exhibitions."—Irma Rene Koen, Chicago Galleries Association.

A Quick Performance—

"It seems wonderful to me that you have been able in so short a time to bring THE ART DIGEST to the position it holds as a leading art magazine and in a class by itself. Everyone interested in art should subscribe."—G. H. Fowler, Norwalk, Conn.

Fills a Need in Education—

"The editorial staff of THE PEABODY JOURNAL OF EDUCATION wishes to congratulate you on THE ART DIGEST. We are surprised and very much pleased at the material toward art education which you are bringing together. We believe very much in the fine arts as a part and parcel of education. Perhaps the greatest difficulty attached to including the fine arts properly in the public school program has been the lack of good material and of current information which teachers could apply in their instruction of young people. THE ART DIGEST seems to fill this need."—Charles L. Pendleton, Chairman Board of Editors, Peabody Journal of Education, Nashville, Tenn.

Praise from Cincinnati Critic—

"Your paper brings us in touch with the whole world of art. I think it is great. I am sure you will be able to make THE ART DIGEST the best art magazine published and to give it the greatest circulation. I hear nothing but praise of it from everyone."—Mary L. Alexander, Art Critic, Cincinnati Enquirer.

California Print Makers—

"To all our members who like to keep up with what is doing in the entire art world we would like to recommend THE ART DIGEST. Like THE LITERARY DIGEST it goes fairly and fearlessly, a resume of what is being written on art in all countries. Being a semi-monthly its news does not become stale before its publication. The illustrations are clear and good and the size of the magazine makes for comfortable handling. This publicity is entirely unsolicited and the editor will know nothing about it until he receives a copy of this letter."—Print Letter of the Print Makers Society of California.

"By All Odds the Best"—

"Let me add my word to the chorus of praise that is doubtless arising for THE ART DIGEST. It is by all odds the best of them all, and is getting better every issue."—Harold L. van Doren, Assistant Director, Minneapolis Institute of Arts.

"Keen, Terse, Up-to-the-Moment"—

"I have now sent in ten subscriptions, and hope to send more. I am very enthusiastic over THE ART DIGEST. It is keen, terse, up-to-the-moment in interest, and progressive, and I should like to see it in the hands of every person who avows any interest in art. We feel exceedingly grateful to you for putting across this fine new thing for us."—Nellie A. Knopf, Head of Art Department, Illinois Woman's College, Jacksonville, Ill.

A Boon in Oklahoma—

"For several years I have sought something that would keep me in touch with the art world without having to go through all of the big Sunday dailies. THE ART DIGEST fills the bill. I feel that it should be of particular value to Sunday editors and to the daily press in general. One of my chief interests has been the fostering of greater appreciation of painting in Oklahoma. I believe that we are slowly but surely beginning to arouse a sense of discrimination. I hope that THE ART DIGEST will obtain a wide circulation in Oklahoma."—Gerald F. Perry, Art Critic, The Daily Oklahoman.

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Volume III

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Number 2

Modernists Once More Sweep Prizes at the Carnegie International



"Winter in Flanders," by Albert Saverys of Belgium. Honorable Mention, Carnegie International.



"Greenwich Village," by Glenn O. Coleman. Third Prize (\$500), Carnegie International.

The new Carnegie International—the 27th of the series—is now open at Pittsburgh, and the art writers are busy with the verdict. It is too early for THE ART DIGEST to quote from them; but undoubtedly there will be plenty of interesting excerpts for next issue. The prizes have gone to modernists once more. Not one academic artist won an award, unless Henri Lebasque, colorful French decorative painter, can be called one.

First prize (\$1,500) went to André Derain of France for "Still Life"; second (\$1,000) to Pedro Pruna of Spain for "Still Life"; third (\$500), to Glenn O. Coleman of America for "Greenwich Village"; first honorable

mention (\$300), to Dod Procter (Mrs. Ernest Procter) of England for "Portrait of a Girl"; honorable mentions to Marie Laurencin of France for "Composition," Georgina Klitgaard of America for "Truck Garden" and Albert Saverys of Belgium for "Winter in Flanders," and the Allegheny County Garden Club prize (\$300) to Henri Lebasque of France. Following its custom, THE ART DIGEST herewith reproduces all the prize winning paintings.

The jury of awards was composed of Anto Carte of Belgium, Colin Gill of England, and Rockwell Kent and Ernest Lawson of the United States, over whom presided, with

a tie-vote, Homer Saint-Gaudens, director of Fine Arts of Carnegie Institute.

It will be noted that of the eight awards three went to French artists, two to Americans, one to a Spaniard and one to a Belgian; and that three of the winners were women. The two Americans were not directly invited, as were the foreign artists, but competed and were admitted by an American Committee of Selection composed of Messrs. Kent and Lawson, Jonas Lie, Robert Spencer and Mahonri Young.

There is a memorial group this year of five paintings by Charles Sims, the distinguished English artist who committed sui-



The Jury of Award and the American Committee of Selection for the 1928 Carnegie International. Standing, left to right—Jonas Lie, Robert Spencer, Mahonri Young, Rockwell Kent, Guillaume Lerolle (European representative of the exhibition). Seated, left to right—Ernest Lawson, Homer Saint-Gaudens (the Director), Colin Gill (England), Anto Carte (Belgium).



"Still Life," by Pedro Pruna of Spain. Second Prize (\$1,000).



"Portrait of a Girl," by Dod Proctor of England. First Hon. Mention.



"Flowers," by Henri Lebasque of France. Garden Club Prize (\$300).

cide by drowning last spring. These paintings were recently shown in the annual exhibition of the Royal Academy, where they caused much discussion by their strange and unearthly nature, as readers of THE ART DIGEST remember.

Following the plan of last year only one-third as many artists are represented as in former exhibitions, but each has sent from three to five pictures, so his art may be thoroughly comprehended. There are 381 paintings by 116 artists. Of these 253 are by 62 European artists, and 128 by 54 American artists. Fifteen nations are represented, as follows: United States, 128 pictures; Great Britain, 51; France, 50; Italy, 26; Spain,

21; Germany, 20; Russia, 13; Poland, 13; Czechoslovakia, 10; Norway, 10; Belgium, 10; Austria, 8; Holland, 8; Switzerland, 8; Sweden, 5.

The exhibition will be open until Dec. 9, and, under the terms of Andrew Carnegie's benefaction, will be "free to the people." The European section will be shown from Jan. 7 to Feb. 17 at the Cleveland Museum, and from March 11 to April 21 at the Art Institute of Chicago.

Carnegie Institute prepared for the press biographical notices of the prize winners, as follows:

"André Derain, who won the first prize, was born June 10, 1880, at Chatou, France. After completing his attendance at the Ecole

Normale, he decided to study painting. About this time he met Vlaminck, they became great friends and both used the same studio at Chatou. When the group known as "les Fauves"—the Wild Beasts—was formed, Derain was barely twenty years old, but he was recognized as one of them. He was brought into association with Matisse, who won first prize in last year's Carnegie International, with Picasso, and Braque, both of whom are represented in this year's exhibition, and with Guillaume Apollinaire. From 1914 to 1918 he served in the World's War. Walter Pach, in a discussion of Derain, said that since the war his painting has a graver and nobler conception than any he had attained before. This point is well demonstrated in the still life which was awarded first prize.

"One of the youngest artists ever to win an important award at the Carnegie Institute is Pedro Pruna, who secured the second prize. He was born in Barcelona in 1894. He worked there at his art without any particular teacher or discipline, until he was twenty-two. He then went to Paris, where he associated himself with Picasso. His first exhibition in Paris was a success and he was immediately commissioned to prepare the stage sets and costumes for the Russian ballet, 'The Sailors.' Since that time he has been painting with very sharp contrast of dark and light, but with a powerful effect of depth. He produces the most pleasant effects with masses of color. The group of three paintings in the International is the first he has ever exhibited at Carnegie Institute.

"Glenn O. Coleman, an American, who won third prize, is exhibiting for the second time in a Carnegie International. He was born at Springfield, Ohio, in 1887 and received his early education at Indianapolis. He studied painting under Robert Henri at the New York School of Art and is a member of the Society of Independent Artists, Whitney Studio Club, and the New Society of Artists. He lives on Long Island.

"The winner of the first honorable mention, Mrs. Dod Procter, is the wife of the English artist, Ernest Procter. Her painting, 'The Back Bedroom,' was awarded an honorable mention at the 25th Carnegie International in 1926. Her picture, 'Morning,' which created great comment in the Royal Academy exhibition last year, was

A Red Exhibit

"The first proletarian exhibition, artistic and artisan," is the way a Paris newspaper described the display opened on the heights of Belleville. A great building in the Rue Boyer housed the works shown, and atop it floated red flags. The aims of the organizers were multiple: "to develop the artistic sense and taste of the workers, and save them from the poisonous influence of bourgeois art; to act in a revolutionary manner upon the spirit of the worker by symbolizing the revolutionary ideal and, more directly, to enable artisans and laborers to realize the value of their gifts, and to make them known to revolutionary publications which seek collaborators."

The exhibition included paintings, drawings, and art objects of all sorts. A section called "Art and Action," showed costumes and models of decorations. The admission was two francs. Every grade of society was represented at the opening.

Satirical drawings were numerous, and some pictures were destructive in their intent, such as "A Capitalist Orgy," showing a bestial man on a large cask surrounded by nude and drunken women.

A. J. Alexandrovitch showed a series with the titles "The Golden Calf," "The Red Dawn" and "The Dance Macabre." Here were depicted "the bourgeois," represented by judges, generals and bankers with hideous faces, accompanied by nude women without shame, in flight before workmen in their garments of toil, armed and

brandishing the red flag—"an imagery which is not maladroit," according to one critic, "but too adroit even: bourgeois art at its worst, that of the Artistes Français." By the side of Alexandrovitch, Debayle showed a work brutal and gripping—a skeleton, in uniform, hooked upon barbed wire, crying "Vive la Guerre!"

Paintings satirical or vengeful were everywhere. "It is singular to note the petit bourgeois taste of many of these objects of art," said *Comoedia*.

A Department Store's Galleries

Old masters, including works by Rubens and Van Dyck, as well as modern American paintings, are shown in the new galleries of the J. L. Hudson Co., of Detroit, which ranks as the third largest department store in the world. The galleries are arranged so as to present conditions similar to those in a residence. Prints, etchings, mezzotints, and paintings of various schools are displayed in separate sections. Mr. Hanna, the manager, is a nephew of John Hanna, Detroit art dealer.

The Coming Malbone Exhibition

Lovers of old miniatures will have a treat early in 1929 when the National Gallery in Washington will hold an exhibition of works by Malbone (1777-1807), who is regarded as the greatest miniature painter America has produced. Already 75 works are promised, and the gallery requests loans from all who own Malbones.



"Truck Garden," by Georgina Klitgaard of America. Honorable Mention, Carnegie International



"Composition," by Marie Laurencin of France. Honorable Mention, Carnegie International.

bought by the *Daily Mail* and presented to Tate Gallery.

"Marie Laurencin, who was also awarded an honorable mention, was born in Paris in 1885. Her paintings of fantastic child life are well known in this country. She is the most arresting feminine figure in contemporary European art.

"An American woman, Georgina Klitgaard, was awarded an honorable mention. She was born in New York City, was graduated from Barnard College, and studied art for a time at the National Academy of Design. She is the wife of Kag Klitgaard, a Danish writer. Her first public exhibition was at the Whitney Studio Club in 1926. She is exhibiting this year for the first time in a Carnegie International.

"Albert Saverys, the Belgian artist, who was awarded an honorable mention, lives at Denyse, Belgium. He is exhibiting for the second time in a Carnegie International. He is represented in the Modern Museum in Brussels, in Venice, and in many private collections in European countries.

"Henri Lebasque, who won the prize for the flower painting, offered by the Garden Club of Allegheny County, was awarded third prize in the twenty-first International in 1922. He is a very important figure among modern French painters. He was born in Anjou in 1866, was educated at the College of Angers and studied painting in Paris under Bonnat. He is well known as a decorator. His painting is always young, gay, and luminous."

A series of six free lectures has been arranged by Carnegie Institute for Tuesday evenings as follows: Oct. 23, "The Point of View," by Homer Saint-Gaudens, the Director of Fine Arts; Oct. 30, "The Present Situation," by Royal Cortissoz, art critic, *New York Herald Tribune*; Nov. 6, "Art, the Critics, and the Public," by Rockwell Kent; Nov. 13, "What Can We Know About It?" by Dr. Frederick Mortimer Clapp, head of the department of Fine Arts, University of Pittsburgh; Nov. 20, "The Acid Test in Art," by Dr. Henry Turner Bailey, director of the Cleveland School of Art; Nov. 27, "Some Aspects of the Exhibition," by Frank Jewett Mather, of Princeton University.

Right-About

Haldane Douglas of Los Angeles has done a flip-flop. Two years ago he went to France, an academic painter. Now he has come back and has just held an exhibition of modernist pictures at Stendahl's. Arthur Millier, critic of the *Times*, was not unsympathetic, although he quarrels with modernism for having "set up a new academy as rigid as the old ones," an academy whose "corner-stone is called 'significant form,' the invention of an English art critic."

Mr. Millier interviewed Mr. Douglas, who said: "When I was studying in Monterey, with Armin Hansen, I was working in a very academic way; that is, painting from nature, a blue sky is blue, a red barn is red. I exaggerated the color a little, but did not change it. I learnt much from Mr. Hansen, but when I found I was painting like him, I left.

"Then I encountered the young modern group there and they tried to convert me. But I laughed at them because I did not know what they were after. But back in Los Angeles I read and thought much about the newer aims of painting and began to experiment with forms and colors of my own choosing. I became so interested that I went to Paris to see modern art at headquarters.

"The first thing I learned was the powerful effects the French get by using related, instead of contrasting colors. Then the dominant problems of the modern artist interested me—the proportional relation of all shapes on a canvas to each other and to the whole canvas, and the ability to paint

a three-dimensional picture with two-dimensional color so that objects would still have their proper form but the picture would remain flat when seen on the wall. . . . Besides making a good design I want the essence of all the facts presented strongly."

Which caused Mr. Millier to write: "One great, well-rounded artist could bring the whole card-house of French painting down about the painters' ears. But it would be foolish to underestimate the knowledge and ability of the deliberate distorters and pseudo-naïves who have as much to offer as their enemies, the average representational painters. For art is, after all, not a matter of this or that principle, but depends for its power and beauty on greatness of mind and spirit."

Lost Raphael Is Hung

Cable dispatches say that Raphael's "Maddonna With a Shawl," which disappeared 100 years ago and whose rediscovery in a heap of rubbish in the Ural Mountain district in 1925 caused a sensation, has now been completely restored and has been hung in the museum in Moscow. The restoration is said to have proved beyond doubt the authenticity of the painting, which is signed by the artist and dated 1509. It is well known in the history of art, having passed through a score of hands before its disappearance, including popes, cardinals and kings.

When discovered in a house in Niznitagil the figure of Joseph had been cut out, but this was subsequently found in a neighboring shed.

Blumenthal Gift

Mr. and Mrs. George Blumenthal of New York, art collectors, have given \$1,000,000 to the Metropolitan Museum of Art. During their life the income only is available for the museum's use in making purchases, but at their death the principal becomes available, with the restriction that it can only be expended in the acquisition of works of art.

Since Mr. Blumenthal is chairman of the finance committee of the museum, and a member both of its executive committee and its purchasing committee, this gift would seem to foreshadow that he will bequeath his almost priceless collection of medieval tapestries, primitive paintings, and works of art to the Metropolitan; probably on terms that will keep the "Blumenthal Collection" and its additions integral, as was done in the case of the Benjamin Altman, Morgan and Hearn assemblages of art. The Blumenthal group of medieval (or Gothic) tapestries, is one of the finest in the world.

Mr. Blumenthal, a native of Germany, made his money in the French banking firm of Lazard Freres, of which he was president until his retirement three years ago. He is now 70, and devotes all his activities to the Metropolitan Museum and to Mount Sinai Hospital, of whose board he is president.

Mrs. Blumenthal not long ago established a series of \$1,000 prizes awarded annually to two French writers, two painters, two sculptors, one engraver, one musician and four decorative artists.

This Ram Stands for the Genius of Rome



Roman Ram, First Century A. D. Gift of Clement O. Mininger.

A sculptured ram once stood in the Roman Forum, and was famed throughout the Roman world. But "in dignity, majesty and pure beauty" the bronze Roman ram which Clement O. Mininger has given to the Toledo Museum, "yields no palm" to its predecessor, according to Mr. Blake-More Godwin in the museum's bulletin. It belongs, according to his account, either to the "golden age" of Augustus or to the period that immediately followed it. It is typically and completely Roman, because it unites the realism of the Etruscans with the idealism of the Greeks, the two elements that were fused in Roman art.

Mr. Godwin's article tells how Greek art became established in Southern Italy, which was known as Magna Graecia, and adds: "By that time in central Italy a flourishing people, the Etruscans, had developed a virile art. Rome, growing from a little village on the Tiber to be mistress of the world, was in almost constant touch with the civilization of the Etruscans and the Greeks. Eclectic as she was, she chose from each of them all that she could turn to her own uses. Her art therefore has this foundation, and it was her mission to preserve

elements from each source and hand them on to future generations.

"Following the thought of the Romans themselves, it has been customary to consider their art inferior to that of the Greeks. It was Virgil who said that others could call from bronze or stone images of more grace, while the Roman genius was to impose the rule of peace on vanquished foes. His contemporary Horace originated the statement that in the arts captive Greece led her captor bound.

"The evaluation of Roman art has in recent years undergone a great change. This began when Franz Wickhoff undertook a study of the subject in its relation to Early Christian work. An art critic, he was free from the prejudices of the trained archaeologist and approached his problem with an open mind.

"He found that, in the four centuries intervening between the close of the Greek period and the opening of the Early Christian, art was by no means static. . . . Throughout the Empire, while the craftsmen may have been Greeks, the guiding genius was Roman."

And the ram, herewith reproduced, belongs to the genius of Rome.

Modernism and the West

Earl Beyer, who graduated last spring from the art school of the Herron Art Institute with the degree of B. F. A., a circumstance made possible by the school's affiliation with Butler College, recently returned from the Pacific Coast and gave an interview to the *Indianapolis Star*:

"I noticed that while the older organizations may be conservative," he said, "there is a predominance of modernism, even of the ultra-modern. The schools are teaching the most extreme methods. I asked one of the curators why this was, and she said they had allowed the students to follow the things they wished and they had chosen the modern methods."

A New Bucolic School

Ardengo Soffici, who has passed through the fire of futurism, is the leader of a new group of artists in Tuscany who are known as the Selvaggi. This group, according to a writer, keeps very much in touch with the land, separating itself as much as possible from all the influences of town life. It includes many shepherds and peasants, who are encouraged to develop their talents.

The tradition of stark actuality derived from their Etruscan ancestors is declared to motivate the Selvaggi.

The Changing World

Today romance is dead. Jazz blares its requiem.—*Duchess de Richelieu.*

Dicksee Is Dead

Sir Frank Dicksee, president of the Royal Academy, old-time English painter who made his fame with "story-telling pictures," and who was the oft-declared foe of modernism, is dead in London at the age of 74. In another month, when he reached 75, he had intended to retire from his office. The press dispatches say that his successor will probably be Sir William Llewellyn.

Sir Frank never missed an opportunity to denounce the modern movement in art, which he called "newfangled nonsense." For him it was the "worship of ugliness." He also despised the modern fashions of women, declaring it was impossible to paint the portrait of a woman attired in the height of fashion and keep it acceptable for future generations.

Last January, addressing the students of the Royal Academy school he said:

"Some there are who imagine they display genius by deviating from nature in any manner they may choose, however morbid, unwholesome or contorted this may be. The extreme impression of this mentality is one of the sinister signs of the present day. In certain quarters there is such a deadly fear of prettiness that in order to avoid any suspicion of its presence any sin is considered not only justified, but also admirable.

"The old standards of beauty are abandoned and a new order founded on a negroid or other barbaric type usurps their place, and as the old-fashioned idea of beauty is associated with health, so that also must be shunned and samples of disease in ample variety are paraded for the public eye."

Sir Frank was elected president of the Academy in 1924 and the following year was knighted by King George. His first fame was won in 1877 with "Harmony," the picture of the year at the Royal Academy, which represented a girl at an organ with a stained glass window behind her. To read the titles of his pictures gives one an idea as to his art. Among them are: "The Ideal" and "The Two Crowns," in the Tate Gallery; "The Symbol," "The Crisis," "The Home Builders," "A Reverie" and "This for Remembrance," in the Walker Art Gallery, Liverpool; "La Belle Dame Sans Merci," "One of Our Conquerors" (a charming American girl), "The Confession," "The Infant Christ," "Paola and Francesca," "The Redemption of Tannhauser," "The Passing of Arthur," "The Funeral of a Viking" and "The Shadowed Face."

Old Masters Out of New

A painter of Milan, whose name is not printed, and whose style closely resembles that of the old Milanese masters, received a call from a young man who gave the name of Pilo and represented himself to be an art salesman. He selected 21 pictures and said he could sell them in a week for an agreed price. The ingenious artist allowed him to take them away.

Time passed and he never came back. The painter investigated and found that a certain antiquary had bought the lot for \$50, and had selected the names of famous artists long since dead to whom the pictures were to be attributed after they had gone through certain scientific manipulations, "the secret of which," says the London *Sunday Times*, "is possessed by some antiquarians or their collaborators." The artist denounced the affair to the police and recovered his pictures.

Teacher Wins First Prize at Minneapolis and St. Paul Show

The fourteenth annual exhibition of work by the artists of Minneapolis and St. Paul is now being held at the Minneapolis Institute of Arts, and judging by what J. K. S. says in the *Star* and Burt Allen writes in the *Tribune* the display is not quite up to the standard of last year. Letters received from readers of THE ART DIGEST indicate that a certain amount of dissatisfaction exists with the work of the jury which picked the 131 items out of the 660 submitted. The jury consisted of E. M. Kopietz, Peter Koch, and Claude Woodruff, all formerly of Chicago and now members of the faculty of the Minneapolis School of Art.

Leo A. Henkora, well known painter and director of the Henkora School of Art, has submitted a criticism of the work of the jury to THE ART DIGEST, which is printed at the end of this article as a matter of news.

The first prize was awarded to "The Lily" by Ella M. Witter, supervisor of art at Central High School, who prefers to call herself a teacher rather than a professional artist. A pupil of Hans Hoffman, German modernist, at Munich and Capri, she teaches "modern" painting. "Of course," she says, "the basic principles I try to teach to high school students are no more modern than Giotto. But since people insist on calling them modern, I suppose we will have to let it stand at that. But the interesting thing is that the students grasp these principles easily, and show much more sustained interest than with the former methods I employed."

The other main prizes were awarded as follows: Oils—Second prize, E. Dewey Albinson; third, Alice Elizabeth Hugy; fourth, Louise V. Cassidy. Water colors—First, Vera Andrus; second, Mrs. A. C. Heath. Sculpture—First, Vilhelm Larson; second, Louise Cross; third, Nona Bymark Soderlind. Drawing—First, Helen Baxter; second, Max Cohn. Prints—First, Alexander Masley; second, Clement Haupers.

The *Tribune* critic complains that the jury's rigidity of exclusion "has sapped a little of the vitality from the exhibit," and the *Star* critic begins by saying it is "not the most thrilling art show we have seen at the art institute." They agree as to the diversified tendencies and enthusiasm displayed by the local artists.

This is what Mr. Henkora wrote to THE ART DIGEST:

"There is some good and much very bad work exhibited. Had the jury weeded out the bad and kept the good that was rejected an excellent show would have resulted.

"The jury evidently liked flower paintings



"The Lily," by Ella M. Witter. First Prize at Minneapolis.

and pretty things instead of good, sound work. The first award in oils went to a flower piece with good arrangement, but that was far from being the best picture shown. Two more awards in oils were won by flower paintings that nobody could get in the least excited about. Dewey Albinson's 'Snow and Shacks,' the second award, is the only painting in the whole show that has a good understanding of composition, and Cameron Booth's portrait is the only real portrait present.

"The first award in water-color was given to a very literal attempt that can be described best as an architectural rendering. The only paintings in this class worth mentioning are Max Cohn's, which show vigorous drawing, and Jean Duncan's, which are very good

with a great deal of freedom.

"In drawing the first award was a pretty, pastel portrait of a child that showed no originality whatever.

"In the sculpture class sculptural qualities were entirely missing. The very worst thing of the lot, a sketch for book-ends, was singled out for an honorable mention.

"It is too bad that many hardworking artists and students were either entirely ignored or represented by their most inconsequential piece of work. The jury is not to blame—they are neither painters nor sculptors—but it is a great pity that the responsible officials will not get for judges of this annual show, real painters and sculptors who understand both good modern and good conservative work."

Bonington Centenary

The world celebrates the centenaries of the deaths of artists because, doubtless, an artist's real birth in appreciation coincides with his death. The latest to be so honored is Richard Parkes Bonington (1802-1828), native of Nottingham, England. Exercises were held at the foot of his marble statue in front of the art school there. And the art writers took up the theme of his art, and wrote of what he accomplished in his brief 26 years, the last 11 of which were passed in France and Italy.

"His influence and bearing," asserts the critic of the London *Times*, "were out of proportion to the shortness of his career and, though he produced a good many pictures of high quality in both oil and water-color, his actual accomplishment. He is

related to both the English and the French schools of painting. . . . In France he both gave to and took from Delacroix and was one of the precursors of the French Romantic school—the *genre* subjects of Isabey, in particular, bearing a remarkable resemblance to his, though not to be compared with them in quality. Bonington was represented in the Salon of 1824, at which Constable's 'Hay Wain' made such a profound sensation among the French painters, and to this day there are those who would claim him as a French rather than an English artist.

"The work of Bonington is distinguished by a sparkling quality, due to quick gradations and sharp contrasts of tone, brilliant color, and clean, direct brushwork, which is unmistakable. It is not fanciful to see in it a hint of the sanguine temperament—

the acquiescence in 'a short life and a merry one'—which often goes with consumption. . . . But in addition to his technical qualities Bonington had a sense of design, a command of the picture as a whole, which is rare in English art, and it has been said that his powers in this respect were hindered in development by his early popularity."

Artist Inherits "Still Lives"

Maxfield Parrish can paint a good still life from the heirlooms he has recently inherited from a relative, Miss Susan Parrish Watson of Philadelphia. A silver coffee pot bearing dates of family marriages as far back as 1759 is included in the bequest. A large silver cup, likewise dating to 1759, will go to Mr. Parrish upon the death of W. Rodman Wharton, brother of the testatrix.

Chicago Unveils Her Two Immortal Indians by Ivan Mestrovic



Two pieces of sculpture that will be famous the world over have just been revealed to the public in Chicago's Grant Park, at the foot of Congress street. They are Ivan Mestrovic's bronze Indians, 17 feet in height and weighing 20,000 pounds each, and they face each other on either side of an esplanade. They are mounted on dark granite pedestals 18 feet high, giving them a total height of 35 feet. They have been paid for from the million dollar sculpture fund left by Benjamin F. Ferguson, Chicago lumber merchant.

The following vivid appraisal of these works is taken from the *Chicago Evening Post*:

"The sheer power of these two statues gives them the right to an unquestioned place among the greatest sculptures of all time. They are so far removed from the ordinary equestrian statue as the essential spirit of the modern artist, one aspect of which they exemplify, is removed from the spirit of the

mere copyist. They portray the fundamental fierceness and freedom of a fierce race and every line and ounce of metal is dedicated to that end.

"From the proud feathers of his headdress to the eloquent hoofs of his horse—seventeen feet of stark force—each Indian stands as a symbol of what the plains Redmen represented in the history of America. They were sculptured nude, so that the lean and muscular bodies could be emphasized, and they ride in fighting poses. One holds the suggestion of a spear and the other the suggestion of a bow.

"With every muscle tense, barbaric concentration making their ugly faces still more hideous, the one is set to hurl his spear, the other to let fly his arrow. The dynamic force of each statue is immeasurably increased by the elimination of the arrow and the bow string and the major part of the bow and spear, 'properties' that could not add to, and would probably detract from, the



tremendous emotional force of the sculpture."

The commission was awarded to the Yugoslav sculptor after his exhibition at the Chicago Art Institute in 1925. He is regarded as among the first sculptors of Europe and is thought by many, since the death of Rodin, to be the foremost living European sculptor. He comes of peasant stock, having been born in the little hamlet of Vrpolje, in Slavonia, in 1883. His family, soon after his birth, moved to their native province of Dalmatia, and here the lad grew up. As a boy he carved with his knife figures of saints and angels, and later studied with Professor Hellmar, passing four years at the Akademie in Vienna. His first important exhibition was held in Rome in 1911 and created a marked sensation. The power, strength and virility of his stark figures were the subject of universal comment. Some commended the almost ugly severity of his work, while others announced the arrival of a new genius.

Nine other works of sculpture in Chicago have been provided by the Ferguson fund, as follows: Lorado Taft's "Fountain of Time" and "Fountain of the Great Lakes," Bela Pratt's "Alexander Hamilton," Evelyn Longman's Illinois Centennial Shaft, Daniel Chester French's "Statue of the Republic," Edward McCartan's Eugene Field Memorial, Albin Polasak's Theodore Thomas statue of "Music," Herman A. McNeill's Father Marquette group, Henry Hering's bas reliefs on the south pylons of the Michigan Avenue Bridge, and a replica of Houdon's "Washington."

Warren Davis Dead

Warren Davis, painter and etcher, died suddenly of heart failure at his home in Brooklyn on Sept. 26. The facts were not given to the press because of the desire of the widow and the daughter, Miss Esther Davis, to avoid sensationalism. The funeral, attended by a few friends, was held quietly a few days later. This was as Mr. Davis would have wished, as he was of a retiring disposition and had become, in some ways, a recluse in his later years. He was 62 years of age.

It was only toward the end of his career that he began to etch, and the first public exhibition of his drawings and etchings was held at the Robertson-Deschamps Gallery, Madison Ave. and 48th St., New York, in

October, 1923. His nudes were particularly successful, an instance of which is that his "Butterfly," then first exhibited, recently sold for four times the original price. "Youth" and "The Crescent" were among his big successes. His work was published by Francis H. Robertson.

Lyman Succeeds Lyman

That extraordinary gallery in Indianapolis, the Pettis Gallery, which is a part of the great Pettis department store, and which exhibits the paintings of Indiana artists throughout the season in a series of "one man" shows and which charges no commission for sales, has a new director, Damien Joe Lyman, who succeeds his cousin, Carl Lyman. He graduated two years ago from

Butler College with the degree of bachelor of science in business. The son of William H. Lyman, he was educated to take a place in the management of the store.

The opening exhibition of the season was by George Baker of Richmond. Others on the schedule are: C. Warner Williams, Emma Sangernebo, Carl C. Graf, Renée Barnes, Robert Davidson, Ruthven Byrum, Carl Woolsey, Lawrence McConaha, Evalyn James, Alice Regester, Edward R. Sitzman, Mrs. Leota Williams Loop, Byron Bond, G. H. Scott and Mrs. Alice Hadley.

A Bit Unkind, Mr. Cooke?

Women are instinctively arty; that's why so few of them are artists.

—Le Baron Cooper.

Rivera's "Tragedy"

The name of Diego Rivera, Mexico's proletarian painter, has become a sort of shibboleth among the protagonists of modern art in the United States. He has been highly praised as a leader. But Rudolph Hess made a walking trip through Mexico disguised as a native, finally arriving at the Ministry of Education Building in Mexico City, the decoration of which is Rivera's monumental achievement, and he was so disappointed that he wrote an article entitled "The Tragedy of Rivera," which leads the October number of *The Argus*, San Francisco's art monthly, whose new editor is Junius Cravens.

He says the famous decorations are a hodge-podge of idealism inspired by politics, and have little resemblance to the sort of Mexican life he saw on his trip. The painter, says Mr. Hess, started his work with simplicity, but became sophisticated as he went along, ending in a series of frescoes unworthy of his first effort, and with a result that was "rather terrible."

Mr. Hess saw the painter himself, newly returned from his trip to Soviet Russia, and described him as having for his predominant characteristic "a conscious showmanship. He is the P. T. Barnum of Mexico. Possessed of tremendous poise, he approaches his painting scaffold as a statesman would approach a platform from which to deliver an oration."

"As I stood there talking with him," he writes, "and watching his professionally perfect performance, I could not but think how unfortunate it is, not only for Mexico, but for the world at large, that so great a painter should also be a great politician—or else that so great a politician should have turned to painting as his mode of expression. That the one should continually defeat the other is inevitable. For what he may gain in one he must pay from the other. He may be a master painter, and also a master statesman, but so long as he is both at once he is also a colossal figure of tragedy."

But, the writer observes, the frescoes "will not be perpetuated, either as propaganda or as art, for in a comparatively few years these badly built walls will have crumbled away."

This is the way Mr. Hess describes Rivera's decorations:

"Rivera's paintings are not, in the accepted sense, mural decorations. They are a man's mental processes. They are a diary of his development, listing its stages in chronolog-

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ical order. Rivera apparently started to paint his ideas on the walls at one side of the lower court, with no preconceived plan in mind, and painted his way around it. The general subject is Industry. He began with great simplicity, working in earth colors, but as he progressed he gradually became more elaborate in form and color, and more involved in detail, until the end does not match the beginning.

"He did only a portion of the walls of the second floor. Here he apparently tried to revert to simplicity, using only a brownish black, combined with white, as his mediums. Whatever he may have had in mind here he failed to express. The result is rather terrible."

"The third floor is . . . done in what might be called a spiritual mood. In the half of this floor that he last painted are to be found applied, for the first time, certain conventional principles of mural decoration. In subject, the panels are idealized political cartoons, of course. Decoratively, they are the only ones of the paintings that stay in their places on the walls. Artistically, they are the least tasteful, though they are best in color. They reveal a vastly more sophisticated painter than was he who started with simple earth colors, at the ground level, and one whose artistic ideas and convictions have changed very noticeably."

Controversy Over a Van Dyck

At Oslo, in Norway, they are debating the authenticity of a painting attributed to Van Dyck. It is a portrait of the engraver Karel van Mallery, the original of which, says the

Norwegian correspondent of *Comœdia* of Paris, has heretofore been supposed to be in the Pinakothek of Munich. The latter canvas was officially authenticated in 1900, when the other was classed as a copy.

The champion of the Oslo picture is A. Christian Bang, who asserts that the work remained in the possession of Van Dyck until his death. At that date one of his best-known pupils, Sir Peter Lely, acquired it. It was afterwards bought by Anthony Grey, the tenth Earl of Kent, and remained in that family until 1917, almost 250 years, when it was inherited by Lord Lucas, who was killed in battle the next year. His sister sold it in 1927 for 19 guineas, as a portrait "of the school of Van Dyck."

Among those who sustain the picture's authenticity is the English critic, Lionel Cust.

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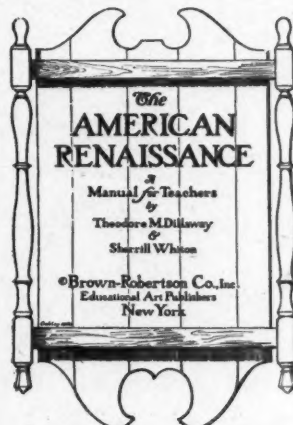


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Tale of Two Cities

The Autumn Exhibition is being held at the Walker Art Gallery in Liverpool simultaneously with the 67th annual display of the Royal Institute of the Fine Arts at Glasgow, and the critic of the *London Times*, who made the double trip, scolds the North of England and Scotland for being behind the times and says they still wait "a representative exhibition of contemporary British painting." He draws a contrast between the two cities, much in Glasgow's favor.

"Though it contains some not uninteresting special features," he says, "the Liverpool exhibition is content to reflect the Royal Academy—with the lowering of tone which is not uncommon in reflections—but, though it also contains pictures from the Royal Academy, the Glasgow exhibition is truly provincial, and has a flavor of its own. Moreover, it is hung, whereas the Liverpool exhibition is only packed. It is clear that for its negative character no individual is to be blamed; only a committee could select from the available material with such consistency in mediocrity.

"It used to be said that what Lancashire thinks today England thinks tomorrow; in matters of pictorial art it would seem that Liverpool discovers today with unerring instinct what London went to sleep over the day before yesterday. . . . What bewilders us is not so much poverty of taste as entire lack of curiosity about what is being done in painting.

"It is incredible that either the kind or the extent of the exhibition can be based on any known demand of the Liverpool public, and their recurrence from year to

year recalls nothing so much as the *Punch* joke about the sea cook who, baffled by the spelling of both 'tapioca' and 'macaroni,' said in despair, 'Oh, give 'em rice'—and spelt it wrong finally."

Turning to the Glasgow exhibition he says that it "has the great merits of independence, regional flavor, moderate size, and good hanging. It can be seen with comfort and convenience from end to end. It is a remarkably consistent exhibition, in its limitations as in its positive virtues. Profound research into the third dimension is conspicuously absent, but the decorative arabesque, emotional color, and expressive handling prevail."

Holford Rembrandts Sold

The two notable Rembrandts which the Knoedler Galleries purchased at the dispersal of the Holford collection in London last May have already passed into the hands of American collectors. The firm, however, declines to reveal the names of the collectors. The pictures are "Portrait of a Man Holding the Torah," bought at Christie's for \$245,000, and "Young Man With a Cleft Chin," acquired for \$220,000.

Old Masters for Canada

The National Gallery of Canada, at Ottawa, has just been enriched by the purchase of several notable examples, the chief of which is Titian's portrait of Daniele Barbaro, Venetian prelate. This is Canada's first Titian. Other works include a portrait of a man by Cariani, early 16th century painter, acquired from Knoedler's of New York, and Gainsborough's portrait of William Stevens, noted English preacher.

The Soviet Sale

A dispatch from Berlin to the *New York Times* says the explanation of the soviet government of Russia that the sale of works of art at Lepke's, in the German capital, on Nov. 5 and 6, is merely that of duplicates and intended to provide funds for the 460 soviet museums, is not taken seriously. However, the art world, knowing how the soviet government has treasured the works of art to which it fell heir, and knowing the idealistic tendencies of the communists, will expect further proof that the auction is merely to provide funds for an impoverished governmental treasury.

This is the first sale of the kind undertaken by the soviets. If it meets with success, it is expected in Berlin that more will follow. Despite the fact that the catalogue of the first Lepke sale is priced at \$25, the copies have been exhausted.

This first sale comprises works from the Hermitage Museum in Leningrad, the Michaeloff Palace at Gatschina, and other palaces. There are 450 lots, and included are paintings from the Italian, Dutch and French schools of the fifteenth to the eighteenth centuries, among them works by Rembrandt, Rubens, Van Dyck, Greuze and Tintoretto. The soviet explanation is that the museums of the republic, now numbering 460 against 40 in the Czarist regime, are overcrowded and need funds for maintenance without overburdening the taxpayers. Of course, the soviets could not say they were offering only Russia's "poorest examples" by the painters represented. That would not be good for prices.



"Jean-Louis Forain," by Walter Tittle.

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"The Thunderer"

England is witnessing a first rate fight between Art and Economy. The progress of the struggle, and its outcome, will be watched with interest in America, where the bestowal of funds on public museums to enable them to fulfil their functions has come to be regarded as a social necessity. As told in the last number of THE ART DIGEST the Royal Commission on National Museums and Galleries has recommended that the British nation spend a great deal of money on bringing adequate facilities to its art institutions. The first reaction, according to the London Times was that those "whose duty or hobby was national economy were not slow to protest against any suggestion of increased expenditure upon museums and galleries."

Then the newspaper, which has been known for more than a hundred years as "the Thunderer" because of its terrific fight against Napoleon, opened its historic artillery in this fashion:

"Our national collections cannot be equalled, certainly cannot be surpassed, by any collections in the world either in range or splendor. Their value in money, their value in national prestige, their value in education, is immense. And we have been treating these five talents very much as the man in the Parable treated his one talent. The tendency, says the report, has been too much to take the collections as a matter of course, without any adequate attempt to make the public aware of their outstanding quality. That such possessions, it continues, should be housed and exhibited with dignity is of fundamental importance."

"We are, in fact, being guilty of one of the worst and stupidest kinds of waste—the neglect and misuse of our own property. We are letting our gates drop and our hedges go wild, our cigars get damp, and the moth corrupt our curtains. To a very great extent private munificence has endowed us with these priceless possessions. We are not only failing to get the full benefit of these gifts; we are wasting the very money which, as taxpayers, we have contributed to the institutions that unworthily house them."

"Altogether the works would cost £779,000. . . . That is 'the irreducible minimum of works which ought to be set in hand immediately.' It is also the most severely economic remedy which the Commis-

Chicago "Discovers" a Water Colorist



"Tranquility," water color by Thomas Hall.

Thomas Hall, who as a painter in oils has been familiar for years to Chicago art lovers, has just been "discovered" as a water colorist with whom the country, including Boston, may have to reckon. The latter city is to see his work next February at the Grace Horne Galleries. Art exhibition of 35 of his water colors has just been held at Rockford, Ill., at the Belle Keith Gallery.

Thirty aquarelle landscapes at the Chicago Galleries Association, "painted with ease and precision that eliminate all but essentials," were declared by Lena M. McCauley in the *Evening Post* to be "surprising."

The critic saw a likeness to "the conscientious drawing of the English masters, who have inherited the gifts for aquarelles for centuries. Too often our latter-day Americans brush muddy pigments on paper and puddle them with water until the careful artist would like to wash the board clean."

"Tranquility," which attracted much atten-

tion, and which is herewith reproduced, captures the subtle mood of a quiet, overcast day. It is a picture that Boston might want to see, in spite of the habit of the critics there of referring to visiting water colors as coal brought to Newcastle.

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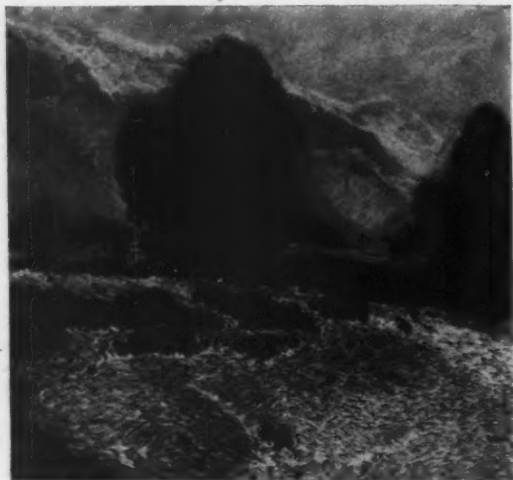
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Mr. and Mrs. Fred E. Keeler of Los Angeles, who in the last few years have assembled possibly the most notable collection of American paintings on the Pacific Coast, have acquired their first old master. It is Rembrandt's "A Man in a Fur Cap," also known as "An Elderly Jew in a Fur Cap." The critic of the *Los Angeles Times* says the work, though small of size, "has great power and distinction." The purchase was made through the Newhouse Galleries.

Mr. and Mrs. Keeler heretofore have not allowed their names to be published in connection with their purchases. The *Times* says that the present transaction "acquaints the people of Los Angeles with the presence here of the Keeler collection of fine American paintings, which has been forming quietly over a period of years, and holds out the hope that more of our wealthy people will follow this example and bring to our city fine works by great masters."

In the Keeler collection are examples by such painters as Inness, Wyant, Blakelock, Twachtman, Duveneck, Chase and Sargent. The Keeler home is situated in a beautifully landscaped private park of several acres in the Hollywood section, and it is surmised that the owners, who project the erection of a commodious gallery, have in mind an ultimate gift to Los Angeles.

From Flood to Field

Out of evil comes good—sometimes. Last Spring the Thames was in flood and routed and damaged the Turner water colors and drawings in the cellars of the Tate Gallery, London. Then came Sir Joseph Duveen, who had just provided funds for a great sculpture gallery at the Tate, with a further provision for water color galleries.

Not only that, but the flood raised a demand among art lovers that the 20,000 items, bequeathed to the British nation by Turner in his will, be distributed among provincial museums instead of being hidden in the underground chambers of the Tate, and this is now being met. It develops that these 20,000 items divide into two classes—completed water colors, which may be regarded as exhibition pictures, and a body of notes and jottings which constitute rather a literary proposition, and which it is proposed should go to the British Museum. Of the water colors, several hundred are already framed, comprising half-a-dozen loan collections of 50 apiece for provincial museums, the remainder being placed on permanent exhibition at the Tate Gallery.

So the benevolent flood evidently washed the "artist's documents" of Joseph Mallard Williams Turner out of the Tate's cellars.

Mr. Cross Named for Commission

President Coolidge has appointed John Walter Cross, New York architect, as a member of the United States Commission of Fine Arts, whose duty it is to pass upon the plans and locations of new public buildings, to give advice in the planning of new private structures in the District of Columbia, and to advise upon general questions of art.

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When Winter Routs the Summer Throng



"Winter in Provincetown," by Ross Moffett.

A few of the summer art colonies, like Woodstock and Provincetown, become winter colonies as well, and afford settings for serious painting for established artists as well as desultory students of the summer schools who linger in order to study in a

different atmosphere the scenes to which they have become familiar. Ross Moffett loves Provincetown at all seasons, and especially when winter bestows on it a character such as the drying of human flesh gives to old age. His "Winter in Provincetown," which the Albright Art Gallery of Buffalo has added to its permanent collection, shows the poignancy that winter can impart to summer haunts.

California Awards

The ancient art of miniature painting receives more attention and more honor in California than anywhere else in the country. It is fostered by the California Society of Miniature Painters, whose members keep up a high standard. In the big public exhibitions miniature painting is always included along with oil painting, water color and sculpture.

Two sets of awards already have been made this fall: At the Pacific Southwest Exposition at Long Beach—Special gold medal, "Reflections," Laura M. D. Mitchell; gold medal, "Camaraderie," Emma Siboni; silver medal, "My Father," Gertrude L. Little; bronze medal, "A Naval Officer," Martha Wheeler Baxter. At the Los Angeles County Fair—First prize, "Lillies," Gertrude L. Little; second, "Porcelain, Lacquer and Patina," Ella Shepard Bush.

The art exhibit at the County Fair at Pomona, outside of Los Angeles, is by no means a "county fair" display, but is participated in by many well known artists.

The other prizes this year were awarded as follows: Paintings—First, "The Gypsy Camp," Millard Sheets; second, "Romance," Stewart Robertson; third, "Mother Earth," Edith P. Truesdell. Sculpture—First, "Ecce Homo," Humberto Pedretti; second, "Seated Woman," Harold Schwartz; third, "Moon Goddess," S. D. Oliver. Water colors and pastels—First, "Enchantment," Karl Yens; second, "The Green Shawl," Max Wiczorek; third, "Lucky Day," Barse Miller.

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A Knight Show

Laura Knight, famous English artist, previously known in this country through her paintings, has just held a "one-man" show of her etchings and aquatints at the Casson Galleries in Boston. The subjects dealt mainly with the circus and the theatre. A. F. C. in the *Transcript* wrote:

"On first glance I must confess I thought her attempting to lampoon, with droll pathos, the honored profession of 'laugh, clown, laugh!' Certainly there is something of the caricaturist about her style and technique. Just what it is, I cannot quite define, unless it be a rather evident debt, in feeling at least, to Honore Daumier, French prince of caricaturists, and a sharing of Goya's sometimes cynical views of life. And yet, I am fully aware that such an analysis is not exactly a just one. Laura Knight's approach to the show life, in fact to all life, seems to be one of sympathy tinged with pathos. But the pathos is never degraded into mere sentimentality.

"Few of her people seem particularly happy, and yet they have no quarrel with life, nor do they appeal for tawdry sympathy. They are just show people. Such an attitude, especially well set forth in her theatrical studies, is remarkable to find in a woman artist. Generally speaking, they are not built that way. So much the more credit then to Laura Knight."

Brooklyn Society of Etchers

All artists are privileged to submit prints for the thirteenth annual exhibition of the Brooklyn Society of Etchers, which will be held this year during December at the Brooklyn Museum. Non-members will pay a \$1 fee. Work will not be received after Nov. 8. Entry blanks can be obtained from the

corresponding secretary, Frederick Reynolds, 17 East 14th St., New York.

Japanese Print

In this ancient garden
a willow is sobbing,
but the people in the streets
do not hear it,
for they are more unheeding
than the cold, slate-colored sky,
from which the rain is descending
in great, black drops.

—Ted Car Wilson in "The Step Ladder."

The Vogue for Etching

The growth of the vogue for etchings and prints of all kinds is one of the most impressive things in the art world, in the opinion of John P. B. Day, president of the Brown-Robertson Company. It will eventually redound to the benefit of painting, because the purchase of prints often is the first step toward buying works in oil, water color or pastel.

Each connoisseur of prints has his favorites. Among etchers of the present time Mr. Day would place in the forefront Earl Horter, John S. Eland, J. Paul Verrees and J. C. Vondrous. His choices in wood cuts are Walter J. Phillips, John Platt, Allen W. Seaby and Y. Urushibara. The first four are all residents of the United States, although only Mr. Horter was born here. Mr. Eland is of English birth; Mr. Verrees, Belgian, and Mr. Vondrous, Czecho-Slovakian. Mr. Phillips is a Canadian, and the others are claimed by England, where Mr. Urushibara, although a Japanese, has lived for twenty years.

Mr. Day says Earl Horter's drawing "has the delicacy of Gertin, the strength of Prout, and the freedom of Bennington."

California Etchers

Helen Bruton was awarded the annual prize at the exhibition of the California Society of Etchers at the gallery of Vickery, Atkins & Torrey, San Francisco, with her block print, "The Party," which Junius Cravens describes in the *Argonaut* as "a satirical observation on the jazz age, literary in character but excellently designed and executed."

The critic found praise for the lithographs of Henrietta Shore, "decorative compositions of an unusual character," and two works by Arthur Millier, critic of the *Los Angeles Times*, which he said stood out "by reason of his vitality of mind and well-directed skill of hand. One feels that no matter how generously he says what he has to say, he has not depleted himself, but has expressed only what was essential to the moment."

The society has the sociable custom of selecting a print each year to be given to a member. This time it was Mr. Millier's "Our Lady, Queen of the Angels."

Brings Goyas and El Grecos

Mrs. Marie Sterner has returned from a summer abroad with several paintings by Goya and El Greco, two by Degas, three Monets and one Daumier. These she will soon exhibit in her New York galleries, but at present she is showing water colors and drawings of Algeria and elsewhere by Edy Legrand, a French painter whom she discovered in a strange way, and about whom an article will appear in a later issue of *THE ART DIGEST*. After the Legrand exhibit, which closes Oct. 29, she will display portraits of celebrities in Europe by Neville Lewis, a South African of English descent whom she also helped to discover.

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Bullion

"Quite by accident I found, the other day," writes M. Leo Larguier in *Les Debats*, "a letter dated August, 1675, written by M. de Coulanges to Madame de Sévigné, in which I read the following: 'Pictures are so much gold in bars: there is no better investment. You can always sell them at your pleasure at double the price you gave for them. Do not, therefore, be concerned at acquiring too many, for, when your living rooms are filled, you can always put them in the yard.'"

"Upon this I happened to turn over some of Manet's letters and smiled sadly on lighting upon one written about 1875:

"I went to see Claude Monet yesterday and found him quite distressed. He asked me if I could find someone who would buy say ten to twenty of his pictures for one hundred francs each. Will you join me in the deal, say to the extent of 500 francs each of us? Naturally no one else shall be let into the secret. I had thought of some dealer or collector, but fear being turned down. Kind regards. Edouard Manet."

"A thousand francs for ten pictures by Claude Monet! Think of it. And observe that it is not a bargain in open market, but the offer of one painter who has money to one who has none. There was bullion, but how was he to know?"

"Even nowadays it may be perfectly possible to realize these ingots against a few paper notes, according to the suggestion of M. de Coulanges, although conditions be so different."

"For whole centuries artists have been scoffed at. The history of art resembles that of martyrs. Formerly, when a young

man dared confess to his parents that he wanted to become an artist or a poet, they inevitably saw looming up before him the garret in which one dies of hunger or the poor-house. Manet, Degas, Cézanne, were rich, but what of the rest! Monticelli, at Marseilles, offers his gorgeous panels for ten francs; Vincent Van Gogh fails to sell his at all. All are beset, sneered at, disapproved of. They may work from dawn till eve, they may not eat for days together, they are still looked upon as madmen, at least fantastic freaks, or half-crazy jokers.

"Then they pass on, for it cannot be said that they die, and are immortalized in marble, crowned with bay-leaves and command huge prices. The 'Lac' by Cézanne has brought 1,400,000 francs in America; a Van Gogh which was painted at the time its author was living upon crusts and coffee, is knocked down for 500,000 francs!"

"All the things about which we were so positive are out of gear. Time-worn values have given way, but works of art remain and reach miraculous values. Sublime irony! Unforeseen revenge! And how many of the daubs and sketches before which we pass indifferent may turn, by some mysterious alchemy, into that 'gold in bars' which Monsieur de Coulanges recommended to Madame de Sévigné."

Will Rebuild Palace of Justice

Work will soon start in rebuilding Vienna's beautiful Palace of Justice, which was destroyed by fire in the riots of July, 1927. Some parts of the old structure will be restored, and others rebuilt from plans selected by competition.

Making Decorations Fit

Laura Wand was employed to decorate the offices of a firm of stock brokers in New York. In one room the adornments she arranged included two figures, a bear and a bull.

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Stone Mountain

Perhaps if one hired experts and went down to Atlanta, Ga., to make thorough study of the situation, he could find out something about the future of the gigantic mountainside monument which was planned more than twelve years ago as a memorial to the Confederacy. From a distance the charges and counter charges, threats and defiance, emanating from the contending sides—the Gutzon Borglum side and the Augustus Lukeman side—are confusing.

The latest phase came with the announcement by Samuel H. Venable, original owner of Stone Mountain, that he considered the Stone Mountain Monument Association had forfeited its agreement with him inasmuch as it had failed to complete the monument in the twelve years provided in the contract; and that he had transferred the property to a board of trustees for the United Daughters of the Confederacy, "who will undertake to build a monument along the original lines [the Borglum plan]. . . ."

Mr. Venable had previously tried to obtain an agreement from the association providing for the return of Mr. Borglum, who was to make new plans that would incorporate the work already done by Mr. Lukeman.

The association countered with a defiant statement, saying it was ready for a test in the courts; contending that its contract was still valid because the delay was no fault of its own, and pointing out that the present halt in the work was due to an injunction tying up certain of its funds. It asserted that work would be resumed soon.

Mr. Venable in an interview in an At-

lanta newspaper said harsh things of Mr. Lukeman, who was commissioned to design the monument after the association had dismissed Mr. Borglum. Mr. Lukeman now threatens to sue Mr. Venable.

This is what Mr. Venable said that Mr. Lukeman objected to: "Mr. Borglum's head of General Lee every one recognized. Mr. Lukeman's head of General Lee few people recognize. The nose is crooked, the left arm looks withered and paralyzed, the hilt of his sword is gone and the stirrup of his saddle is broken off. The money is all gone, and the Lukeman carving of General Lee is a mutilated imperfection that cannot be rectified."

The rest of the country wonders what will be the ultimate fate of the Stone Mountain project. There have been those in the art world who have severely criticized the good taste of both the Georgia undertaking and Mr. Borglum's colossal Black Hills monument to Washington, Jefferson, Lincoln and Roosevelt, and who would be glad to see no monuments carved on any mountainside.

Open Branch in London

The Howard Young Galleries of New York have opened a branch in London, at 35 Old Bond St., in the heart of the art district. The expansion was made necessary both by the growth of the firm's foreign business and by the desirability of having permanent quarters abroad for the purchase of old masters for America. The London Galleries will be in charge of Francis Taylor, who has been associated with Mr. Young for many years.

\$10,000,000!

Who is the American collector, or the American art dealer, who is going to pay \$10,000,000 for the Guelph collection of art to be sold by the Duke of Brunswick, son-in-law of William Hohenzollern, unless Germany can prevent it? The word "Guelph" is the family name of British royalty, and it dates back to medieval Italy, when Guelphs and Ghibellines lined up respectively for Emperor or Pope.

Germany, it seems, has little chance to prevent the transfer to America of the remnants of the Guelph treasures, belonging to the dethroned King of Hanover, the main part of which, confiscated in 1866, was used by Bismarck, it is said, during the "Kulturkampf," for his so-called "reptile fund." These remnants, worth \$10,000,000 in the 1928 art market, have been taken either to Switzerland or Austria, where no German restrictions can apply.

The treasure consists of many valuable works of art of the early Middle Ages and the Renaissance. Most important and valuable is the "silver chamber," containing masterpieces by French, English and German gold and silver smiths of the fourteenth and fifteenth centuries, such as silver and gold goblets, table decorations, reliquaries, chandeliers and similar objects.

Among the most famous pieces are the relics of a shrine in the form of a cathedral, a portable altar of the Margravine Gertrudis, a gold guelphic cross and a gothic ostensorium.

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In the Realm of Decoration and the Antique

Sandwich Glass

A collection of 175 pieces of Sandwich glass, lent to the Brooklyn Museum by an anonymous patron, is now on view. It consists of two general classes, flat pieces and deep dishes.

The flat pieces are mostly cup plates; that is, little round dishes that we would class nowadays as ash-trays. Their use arose from the custom, which in their time was entirely proper, of pouring tea into the saucer and drinking from it rather than the cup, so that the glass plates had to be provided for the cup. The designs of these plates are classified under several fanciful and sentimental names. There are, for instance, patterns of the heart motif, eagles, the designs that arose from the Henry Clay and the Harrison campaigns, and any number of commemorative designs, one of the visit of the Prince of Wales, for example. In the groups of deep dishes there are objects for many uses, such as sauce dishes and serving dishes, as well as two pairs of dolphin candlesticks.

An idea of the importance of the collection is gained from the fact that many pieces are illustrated in Lenore Wheeler Williams's book on Sandwich glass. The business of making this glass was established in 1852 by Deming Jarvis at Sandwich, Mass., on Cape Cod. The business was carried on for 50 years, during which time large amounts of fine glass were made. It is prized for its peculiar brightness and soft, silvery tint as well as excellence of decoration.

The Penthouse School

Modernistic art has increased the variety of decorative touches for city gardens, and by city gardens nowadays one generally means the tops of skyscrapers. Walter Rendell Storey in the *New York Times* says that "penthouse walls are being adorned with strange foliage of wrought metal, with queer fruits or flowers concealing the electric bulbs for evening light. Sometimes the wall of an adjoining building that rises higher than the garden space may be ornamented to suggest the quaint façade of a peasant cottage or give a decoratively painted ocean scene or landscape."

He adds that fountains may play over the silver and golden bronze tubes placed upright in a corner of the parapet, or a waterless fountain may drop sprays of crystal glass against a wall. In the painted wall decoration, brilliantly hued fruits and flowers amid luxurious tropical foliage may bloom in the frosty autumn air. The new type of garden, composed of potted plants, wicker furniture, fiber mats in strange design and exotic wall decorations, is also found in small back-yard gardens."

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Cleveland Museum Gets a Precious Ivory



Ivory Book Cover. Belgian-Lower Rhenish, XIth Century.

The John Huntington Collection of old ivories at the Cleveland Museum of Art is famous among connoisseurs the world over. Recently it has been enriched by an 11th century book cover of Belgian-Lower Rhenish provenance, acquired from the Demotte Galleries of New York and Paris, and described by William M. Milliken, the museum's curator of decorative arts, as "one of the most important ivories which have come to America."

"Aesthetically it is a splendid object," says the writer. "The small scale of the many figures gives an over-all richness of pattern, which in turn is accentuated by deep cutting and the resultant play of light and shade. The ivory has mellowed beautifully in color; and a purplish tinge in the shadows is the result of polychromy which has disappeared to leave only here and there the faintest stain."

The ivory, which is in four parts, was originally the cover of a plenary, and it has been traced to the cathedral of Agram,

where it is described in an inventory of 1421-26. Originally it was set in gold or silver-gilt, finely decorated with filigree and semi-precious stones, but today the stones and precious metals have disappeared. The panels depict the life of Christ, beginning with the "Annunciation" in the upper left-hand corner, continuing downward, then upward and ending with the "Ascension" in the upper right-hand corner.

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The Rocking Chair Controversy

The Boston *Transcript* publishes the picture of a child's rocking chair from a photograph furnished by Wanamaker, New York. The chair was made in the seventeenth century in England, and is interesting because it seems to prove that the rocking chair was invented in England rather than in America by Benjamin Franklin or anyone else.



Eight-day red tortoise shell basket-top bracket clock with skeleton dial, by Humphry Adamson, London, date 1680.

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The Wetherfield Collection of Clocks, which includes lantern, long case, bracket and balloon clocks, by all the famous English makers of the Seventeenth and Eighteenth Centuries, will be on exhibition commencing October fifteenth.

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Figure of Prajnaparamita Nepalese
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Antiques

Venetian

The Venetian furniture and decorations of the eighteenth century and the early part of the nineteenth are greatly in demand in this country, says Walter Rendell Storey in the *New York Times*. The Venetians of that time "did with the staid European furnishings what some of the present-day designers and decorators have tried to do—and not so successfully—namely, to bring gaiety and change into accepted style."

"Encouraged by growing appreciation, decorators and importers are bringing from overseas furniture, doorways, ceilings and, most of all, ideas of almost forgotten room arrangements, to add to the variety that we are already familiar with in this style called Venetian. In the cut of window draperies, in the forms of furniture as well as details of interior architecture, such as the shapes of doors and door panelings, the modern spirit of extreme originality and unusualness finds in this ancient mode a reflection that sometimes is astonishingly familiar. Strangeness and bizarreness of form and color combination, one discovers in observing the Venetian, is not confined to the much-heralded newness of today's decorative art."

The writer explains that the Venetian style, because of its great diversity of forms, may supply, especially in some of the countryside types, simple chairs or a mirror or a gaily painted chest that will provide a light and yet not too sumptuous note suitable for almost any room. Or it may furnish the motif of a whole apartment. The magnificence of the Venetian interiors is interestingly illustrated in rooms in both the Metropolitan and the Brooklyn Museums.

Monif Brings Back Potteries

H. Khan Monif, dealer in Persian antiques, has returned from a summer in Persia and other parts of the Near East. He is showing at his New York Galleries, 640 Madison Ave., a collection of pottery that was excavated in different cities of Persia which flourished from the ninth to the twelfth century. Also on display are miniatures painted by famous artists of his country from the 14th to the 16th century.

Shows Trust in a Dealer

Not long ago a lady of an old and distinguished family of New Jersey died, and when her will was read an odd clause was made public. It provided that Florian Papp, an antique dealer of Lexington Avenue, New York, was to buy whatever he wished and at his own price from the family heirlooms.

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In the Realm of Decoration and the Antique

"Cornering" Art

Why antiques are becoming scarcer in England is told in the form of an interview in the *Boston Transcript*. Charles Messer Stow quotes Louis Joseph, a dealer who has recently returned from a summer abroad. Mr. Joseph verified reports which the writer said he had received from other sources.

"There seems to be," he said, "a sort of working agreement among a number of the wealthier English dealers according to which they buy without regard to price as many of the finer things which come on the market as they can. These they store away against a time when they can realize a handsome profit. They know that the supply of available pieces will not last forever.

"For a long time there have been a few English dealers who bought and stored away as much as they could. This number has been augmented, even in the past year, by many others, and these men have set out, apparently, to corner the market. Since their aim is not immediate profits, they are willing to pay a price much higher than a dealer who has to turn over his stock can afford."

There are agents in all the countries of Europe to pick up any English pieces that may be offered for sale. During the eighteenth century and the early part of the nineteenth the continent bought large quantities of English furniture. One of the operations of these dealers extends to America. For some time there has been a quiet movement on foot to buy up and ship back to England pieces that have been imported here. This is the more successful because the prices there are higher than those which govern here.

It was the opinion of Mr. Joseph, however, that the quantity of antiques in England would make it impossible to corner the market.

Ellen Terry's Treasures

Dame Ellen Terry's art treasures and antiques will be dispersed at Christie's in London. The pictures include her lovely portrait by her first husband, the Pre-Raphaelite painter, G. F. Watts, painted soon after their marriage, revealing her as a girl of 17, her golden hair streaming behind her, her hands clasped, and a rich blue wrap draped round her shoulders. In contrast is the monochrome oil portrait which Sargent made for reproduction on the program of the Jubilee performance which marked her fifty years of work on the stage.

Her collection of pewter is said to be notable. The plates and tankards, amassed

PERSIAN ANTIQUE GALLERY

640 MADISON AV., NEW YORK

Mr. H. Khan Monif has recently returned from the Near East, and has added to his already large stock many more important excavated Persian potteries, 9th to the 13th century; miniatures painted by famous Persian artists, 14th to the 17th century.

Did You Ever Hear of a "Tamanah" Rug?



Semi-Antique Persian Rug That Has Been Offered to Tammany.

Persia is a long way from New York, and a tiger does not mean the same thing in both places. But H. Michaelyan, connoisseur and dealer in rugs, conceived the idea that Tammany Hall would be the appropriate place for a fine semi-antique rug which he recently imported from Shiraz, in the southeastern part of the former empire of Cyrus the Great, and he sent a picture of it with a quotation of price to the famous political organization.

The tiger, as woven into the fabric by some forgotten artisan of somewhat less than a century ago, is ferocious enough in appear-

ance to scare anyone if he should be incarnated. The black background creates a most effective contrast with the yellow hide of the monster, which has blue and white stripes. The main border of the rug is in cream, while the two narrower borders are in blue, and there are some abstract sketches of little tigers in front of the large one.

But Mr. Michaelyan has not yet sold the rug to Tammany. He received a formal letter in reply, saying the subject would be referred to the proper authorities, and that was all. Then a communication was sent to William F. Kenny, the particular friend of Governor Smith, who, as the heaviest contributor to the pre-convention campaign fund of the governor, was regarded as likely to be interested in the adornment of the new headquarters of Tammany. But while Mr. Kenny gave more than \$50,000 to the campaign fund, he has not yet shown any desire to acquire a genuine "Tamanah" rug.

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Among the Print Makers, Old and Modern

Rochester Chemist Wins Name as Etcher



"On the Beach," by George Renouard. Courtesy the Weyhe Galleries.

One of the most mysterious of etchers is George Renouard. He has never been seen by anyone connected with his agents, the Weyhe Galleries, but he sends his etchings there by a friend who was once his instructor at the Art Students' League. He was born in Rochester in 1885, and he studied in New

York city, and that is about all the firm knows of him.

He is a chemist by profession and an artist by choice. Of course, he hopes to devote all his time, eventually, to etchings, and the indications are that he will be able to do this. His "On the Beach" was included in "Fine Prints of the Year" for 1927, published by Salaman in London. He is especially good in character studies. Among his subjects are mothers and children, immigrants, and patriarchal persons. He is said to wander along the beaches in summer and in the city streets in winter, storing up in his memory the scenes he depicts with such sympathy and such command of line and rhythm.

Young German's Etchings

A young German, Karl Dehmann, won praise in Philadelphia through an exhibition at the Print Club of a set of New York etchings. The *Enquirer* said he had "fallen under the spell of the new modern beauty" of the city and had found "its architecture entrancing, its vistas glorious," and that he possessed a "fine gift for choosing impressive points of view and in giving them a resounding nomenclature. Thus 'Towers of Gold,' 'Temples Old and New,' 'The Way Called Broad,' and 'Giants and Dwarfs' are capitally self-explanatory when one sees the pictures, and have a thoughtful literary flavor."

Mr. Dehmann was taken prisoner by the Russians in the war and at first had a bitter experience, but when his ability as an artist was discovered he was treated more as a guest than a captive enemy.

New Galleries

One of the best indications of the growing vogue of etchings and other prints is the rise of the Kleemann-Thorman Galleries, Ltd., successors to Kleemann Brothers. The firm was started in a small way by C. Henry Kleemann five years ago, at 175 W. 72nd St., New York. On Oct. 18 the new galleries opened at 575 Madison Ave., in the American Art Association's building, with a reception attended by many artists, critics and dealers, among them Sir Joseph Duveen.

Mr. Kleemann's associate is Joseph B. Thorman, a print lover and connoisseur who is a believer in the continued growth of the demand for prints. The new galleries will seek especially to bring out the work of contemporary Americans, and in general to enable those who like fine prints to obtain them at prices within the reach of persons of moderate incomes. But anyone who desires a Cameron, or other high-priced work, will be able to get it.

The Kleemann-Thorman Galleries are the sole publishers for Walter Tittle, William Meyerowitz, Margaret Lowengrund, Edith Derry Willson, Fugi Nakamizo and Marco Zim. The works of these and of other famous etchers adorn the walls, which are beautifully decorated in soft tones, with lighting arrangements that are the best modern means provide.

It was Mr. Kleemann who first suggested to THE ART DIGEST the establishment of a department of prints. Similar suggestions afterward came from others, and the way in which the new department of the magazine has been received is a proof that the advice was good.

Museum Provides a Press

Inspired by the enthusiastic reception of the etching press which the Brooklyn Museum installed fourteen years ago and the frequent use to which it has since been put, the museum has now made a lithographic press available, also for the free use of artists.

As a piece of machinery of this kind is expensive and cumbersome, there is many a draftsman in black and white who cannot afford to own such an essential piece of equipment or else has not room to house it. The need for a public press has been amply demonstrated as, during the fourteen years in which it has been available, the etching press has been used nearly 1,200 times, always accompanied by expressions of sincere gratitude by the artists. All that is necessary to obtain the use of the press is to apply at the print department and show what work is to be reproduced.

Coincident with this announcement, an exhibition of typical lithographs was arranged in the Print Gallery, the most important group being a dozen works by Whistler, part of the museum's now famous collection of Whistler lithographs.

Scissors

Readers of THE ART DIGEST are invited to send to the editor clippings of whatever they find of interest in the newspapers and periodicals of whatever language, and thus to aid in making it as fully as possible "A Compendium of the Art News and Opinion of the World." The staff of THE ART DIGEST goes through a stack of publications each fortnight four feet high, but it desires to overlook nothing of significance.

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Among the Print Makers, Old and Modern

H. Devitt Welsh Passes from One Vein to Another in His Prints

There have been four important phases of H. Devitt Welsh thus far in his artistic career, and he is not old. Soon after he began etching he turned to gloomy subjects, and depicted scenes in morgues and graveyards and insane asylums, with desolation and despair gripping the souls of men and women while their wasted or distorted bodies were eloquent of failure or remorse.

"I told Pennell that one of the chief characters in a graveside scene was himself," the artist said the other day. The two men were close friends from the time of the World War, when they joined in artistic endeavors to aid the cause of the Allies, and they often indulged in caustic sallies at mutual expense.

After the gloomy phase, Welsh etched negro life with its reckless gaiety, painted gorgeous carnival scenes, and portrayed the pleasanter side of existence generally. Then, partly due to Pennell's influence, he turned to architectural subjects, and set forth the wonders of America's Brobdinagian buildings, which have in his eyes features both terrible and beautiful. His work in this line has not the delicate, cobwebby characteristics of Pennell's delineation, but is more solid and substantial while not lacking in beauty. He shows New York not so much a dream city as a tremendous reality, with cloud-touching edifices that typify aspirations.

Now he has entered upon a fourth stage, in which satire is his aim and oil paint his medium. He has done a series of studies of the American scene wherein the pursuit of pleasure is shown with powerful and biting emphasis: night club revels, crowds in speakeasies, the doing in Harlem music halls where vari-colored habitués leer or dance or drink, and other themes that portray humanity no more favorably than did Daumier or Goya or Hogarth. An exhibition of this latest series will be held at the Newhouse Galleries, New York, for one month beginning Nov. 25, after which it will tour the galleries of the same art firm in Chicago, St. Louis and Los Angeles.

Mr. Welsh, who began his career in Philadelphia and is now located in New York, says a peculiar fact is that the clients of the Schwartz Galleries appreciate his architectural etchings, while visitors to the Marie Sterner Galleries seem to desire only his



"American Radiator Building." Etching by H. Devitt Welsh.

studies of negro life, and the Newhouse Galleries prefer to show his satirical paintings.

He has the largest collection of Pennell etchings outside of the Congressional Library, to which Pennell bequeathed the main body of his work, and the Philadelphia Museum will set aside a room for them. He also has many books by or about Pennell,

autographed by the artist, and other books of which the prefaces were written by "Pen" and that contain characteristic comments on the margins in the vitriolic style so characteristic of the biographer of Whistler. In fact, Mr. Welsh is almost as much of an authority on Pennell as Pennell was on Whistler.

Not Dull

The Society of American Print Makers, which had its inception early last season at the Downtown Gallery, New York, has put an exhibition on tour of the museums. The group is composed of John Sloan, Rockwell Kent, "Pop" Hart, Anne Goldthwaite, Edward Hopper, Y. Kuniyoshi, Peggy Bacon, Boardman Robinson, Richard Lahey, Walter Pach, Kenneth Miller, Harry Wickey.

"The results are at least not dull," wrote Florence Davies in the *Detroit News* when the exhibition was revealed in the Art Institute there. "There is practically nothing stereotyped or stale, nothing which does not show a definite creative force at work. . . ."

"It is apparent that the artist of today is developing a sense of humor. He is no longer convinced that art is a matter of finding pretty things in life and reproducing them. More often he is tempted to laugh

at things about him than to sigh like a furnace over their appealing beauty. Now and then the laugh is sinister and the result is sordid. Then it would seem that there were no more virtue in seeing only the ugly than in searching for the pretty."

Portland's "First Annual"

Portland, Me., is holding its first annual exhibition of contemporary American etchings at the Sweat Memorial Museum. The Portland Society of Arts is the sponsor, and

has been so successful that three rooms are filled with what the Boston *Transcript* critic called "typical leaves filched from America's expanding portfolio of etchings."

The Carnegie International perhaps suggested to the society the plan of having three prints by each etcher, and accordingly 72 are shown by just two dozen artists. The *Transcript* writer gave highest praise to Paul Cadmus's head of a woman called "Martha," describing it as unforgettable.

[Other news of prints on page 16]



Alden Galleries

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Old Prints



The News and Opinion of Books on Art

Indignation

"Taking into account the fact that the life of Rembrandt's time was not the life of our time, and that Rembrandt himself was peasant-born," says L. M. in reviewing for the *American Magazine of Art* Sandor Brody's book, "still there is little excuse for parading the vulgarities which this Hungarian author has dug up and exposed." The book takes as a title the artist's name, is translated by Louis Rittenberg, and is sold by the Globus Press, New York, at \$2.50. The critic adds:

"It is a disgusting story of bestiality which, even if it is true, had better have been forgotten. Rembrandt was a great artist and has left the world a glorious heritage. What right has any individual to circulate scandal—disgusting scandal—about him, damaging to his reputation, injurious to the remembrance of his art, soiling a fair record of achievement? And for what purpose? Presumably that of destroying ideals and exhibiting the author's own cleverness. Additional fuel is added to the fire of indignation by the fact that this abominable story is miscalled 'a romance of divine love and art.'"

Louise Crane and China

"China in Sign and Symbol" is the title of a book by Louise Crane that has attracted much critical attention in Great Britain and in the Orient, and has recently been put on sale in the United States. The publishers are Babsford & Co., London, and Kelly & Walsh, Shanghai, and the price is \$12.50. The author is the widow of an American illustrator, and her son, Kent Crane, who made the decorations for her book, recently exhibited lithographs in New York.

In the New York *Herald Tribune's* review Thomas Steep said: "Reading this book on China I tried to visualize how alluring would be New York, Chicago or any other Western city if its shops were adorned with signs and symbols like those peculiar to Chinese streets." The London *Morning Post*: "A strangely shaped and gorgeously colored piece of wood with a pennant of bright scarlet attached, signifies

uncooked noodles; two squares with peaches painted on them, and a medallion of millet-seeds between, with a green jade leaf below, signifies 'congratulatory cakes' A most charming study of street life in China." The *China Journal of Science and Art* commends the book highly as an interpretation of the folk art of the country.

The strange poetry that pervades all of Chinese life, as manifested in symbols of the commonest phases of existence, have been well set forth by the author and beautifully illustrated in color by her son, in the opinion of the London *Bookman* and other English reviews.

Flemish and Belgian Art

Frank Rutter, writing in the *Sunday Times*, London, says that of the many books brought into being by the great exhibition of Flemish and Belgian art at Burlington House last year, the most sumptuous in appearance and illustration is "Flemish and Belgian Art: 1300-1900," by Sir Paul Lambotte, Dr. Max J. Friedlander, and W. G. Thomson (Apollo Press, £4 4s.)

"The thirty-four plates in color are masterpieces of reproduction, while an additional sixty plates in photogravure make this volume the most complete record of a memorable exhibition that has yet appeared. The principal item in the text is the erudite article in which Dr. Max Friedlander completely refutes Mr. Roger Fry's suggestion that Pieter Brueghel's 'Bird Trap' is not authentic but a forgery. Mr. Thomson writes on the tapestries, and Sir Paul Lambotte on the exhibition generally. The value of the book as a work of reference is greatly increased by an appendix giving a list of the principal paintings with brief comments on them by various eminent authorities."

A Book on Heintzelman

John Taylor Arms has written the foreword and notes to a book on Arthur William Heintzelman, which Milton, Balch & Co., New York, are issuing at \$2.50. Virgil Barker in *The Arts* says they constitute one etcher's tribute to another and are in complete sympathy with the technically fluent and romantic art which they discuss.

The Orient

"That *noblesse oblige* is not a gallant empty phrase has been amply demonstrated by numbers of the Russian aristocracy since the fall of the empire," says Hamilton Dell in the New York *Times*. This by way of introduction to a review of two books, one entirely and the other partly the work of Victor Goloubew, "who, from a charming, cultivated connoisseur has been transformed into an able, learned servant of the Ecole Francaise de l'Extreme Orient."

These two books are "Ars Asiatica, Vol. 10. Ajanta. Les Peintures de la Premiere Grotte," and "Memoires Archeologiques de l'Ecole Francaise de l'Extreme Orient. Vol. 1, le Temple d'Icvarapura, Camboge," par Louis Finot, H. Parmentier et Victor Goloubew. (Paris and Brussels: G. Vanoest.)

It is the author's opinion that the cave temples at Ajanta in Central India, executed about 700 A. D., are purely Indian, rather mature and even decadent in style than primitive, and owe nothing of any importance to foreign influences. They cover about 1,000 square meters of wall and ceiling and are the most beautiful of all those with which the twenty-eight cave temples of Ajanta are adorned. They preserve for us the mode in which the temples and palaces (long fallen to ruin) of ancient India were decorated. He demonstrates conclusively that they are true frescoes, a fresco buono, as the Italians call this process, and not, as is usually said, paintings in tempera, a secco, though some have been retouched in this process. This book contains seventy-one of his photographs, with outline restorations of the most important.

The other book and its succeeding volumes will make a complete record of the work of the French school of the Far East in French Indo-China.

An Editor's Book

Not a mere record of a tourist's hasty visit, but the result of many trips to Spain, and of hundreds of lectures which he has delivered in the course of twenty-three years, is "The Spanish Pageant" by Arthur Stanley Riggs (the Bobbs-Merrill Co., Indianapolis, \$5). A de luxe edition, autographed, sells at \$12.50. The author is the director and secretary of the Archaeological Society of Washington and editor of *Art and Archaeology*. He has written books on France and Sicily, and several novels.

"With fascination Mr. Riggs has sifted contradictory, lovable Spain through the clarifying mesh of his own intelligence, and given it out so acutely ordered and patterned that the reader's grasp of the country is quickened, his wish to know more stimulated.

His chapters on 'Hispanic Origins,' 'The Prado,' 'Some Cathedrals and Their Significance' possess in particular an extraordinary interest and delight." There are sixty illustrations.

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In the Realm of Rare Books and Manuscripts

Cash and Carroll

The journalistic way, prevalent both in Great Britain and the United States, of handling news of auctions merely from the viewpoint of the prices, has "got the goat" (what phrase could express it better?) of Leonard L. Mackall, who conducts the "Notes for Bibliophiles" department of the *Sunday Herald Tribune*, New York. He ignores the fact that Joseph E. Widener of Philadelphia has obtained the original MS. of "Alice" from Dr. Rosenbach at what was doubtless an advance over the tremendous price that Dr. Rosenbach paid in London, but under the head of "The Parrish Lewis Carroll Collection" he writes:

"The almost fantastic, super-subjective publicity prices paid immediately after April Fool's Day this year for the original autograph illustrated manuscript (July, 1862-February, 1863) of 'Alice's Adventures Under Ground,' being the original form of 'Alice's Adventures in Wonderland,' and for an inscribed copy of the very rare 1865 suppressed original edition of that most famous and most popular of English books intended primarily for children and enjoyed still more keenly by their more sophisticated elders, and the rather miscellaneous publicity more or less loosely connected with the above purchases at auction, or with the subsequent private resale of the same item at still higher prices of the same character, have caused a large number of other Carroll items, even including one or two other copies of the 1865 Alice, to be sent to other later London auctions. As a result of all this the public (including ourselves) has, not very gradually, become very tired of hearing again and again too much talk about the mere cash value of some of the most delightful, the most fanciful and the most genuinely beloved of all our favorite books. Hitherto we have ignored all Cash and Carroll Publicity; and we'd rather not say any more about it now."

He then pays a high tribute to Morris L. Parrish, a Philadelphia collector, which will appeal to all other collectors. A handsome book has been published, entitled "A List of the Writings of Lewis Carroll (Charles L. Dodgson) in the Library at Dormy House, Pine Valley, New Jersey. Collected by M. L. Parrish. Privately Printed: 1928." The volume consists of eight preliminary leaves (the seventh bears pages "VII-VIII"), and pp. (3) 148; followed by the Colophon "Sixty-six Copies Printed by William Edwin Rudge, of which this is number (48)." There are six extra pages of a "Special Insert of Items Acquired After Going to Press." There are twenty-four excellent illustrations of very varied items in the collection, besides a frontispiece photograph of Charles L. Dodgson (Lewis Carroll) and a photograph of "The Collection," namely, all the books themselves on the shelves in their special bookcase.

The value of Mr. Parrish's book is indicated by the critic, who says that "the very first item of all is The Author's own copy, with his monogram on half-title, and thirty-seven suggested corrections written in his own hand on back end-paper (See Plates I and II) of the 'Second edition,' that is, London: Macmillan Co., 1866, of 'Alice in Wonderland.' Similarly the next English item

'Phantasmagoria and Other Poems . . . 1869,' in original blue cloth, first edition, is inscribed 'Emma E. Vine, From the Author with kind regards, Jan. 1869'; the first edition, in original red cloth, London 1872 (with misprint 'wade' for 'wabe' in line two of the famous verses 'Jabberwocky,' is inscribed 'R. W. S. Lutwidge, from his affte Nephew the Author. Christmas, 1872.' Of the first edition of 'The Hunting of the Snark,' 1876, in original cloth, there are two inscribed presentation copies."

The Prices of Autographs

If the shades of many persons who were once famous or wealthy or both were to visit the office of Walter R. Benjamin, New York collector of autographs and historical documents, they would be surprised at the values now placed on their letters or signatures. A document signed by Philip III of Spain in 1603 is worth \$5, another signed by Philip IV twenty-one years later is valued at \$4, and one with the signature of Philip V a hundred years later is worth \$3.50. Henry Clews was one of the richest and most noted of New York financiers in his time. An autograph letter by him is offered for 75 cents. Martin Van Buren, the eighth president of the United States, wrote a letter to George Bancroft, the historian, which anyone may buy today for \$10.

An autograph letter from Puvis de Chavannes, French painter, dated 1868, may be had for \$2. Oscar Wilde died in poverty and disgrace. A letter written by him near the end of his life and described as "a wild sort of composition, asking for money," is held at \$30, or more than all the others here mentioned combined.

A Work on Bibliography

One would naturally expect that a book with the title "Bibliography, Practical, Enumerative and Historical: an Introductory Manual," would cover a wide range. It does. It is by Henry Bartlett Van Hoesen, in collaboration with Frank Keller Walker, is published by Scribner's at \$7.50, and contains in 519 octavo pages, "a veritable encyclopedia of facts," according to the *New York Times*, which says it may be regarded as a useful supplement to Northrup's "Register of Bibliographies" (1925).

Sells Rare Boswell Item

A first edition, first issue, of Boswell's "Life of Johnson" was acquired by Alwin J. Scheuer, New York dealer in rare books and MSS., at a sale at Sotheby's, London, on July 19, last. It brought £760, and has already been sold to a New York collector at an advanced price. A four-page autograph letter from Boswell to George Dempster, Esq., of Skibo, is included. There are also autograph letters from Edmund Burke, Lord Erskine and William Robertson, the historian.

The German "Philobiblon"

The *New York Times* says that collectors, booksellers and librarians who are able to read German would do well to subscribe to *Philobiblon*, which it calls the most important Central European magazine of its kind. Much space is devoted by it to American and English rare book gossip.

Kent Designs

"A handsome edition of one of the World's Great Books" is the way Leonard L. Mackall concludes his review in the *New York Herald Tribune* of the recent but already out-of-print edition of Voltaire's "Candide" issued by the Random House, New York. For each text-page of this Rockwell Kent designed what is called a striking and characteristic illustration. There are 111 pages in all, besides a Colophon reading:

"Of this first book with imprint of Random House 1470 numbered copies are printed on all rag French paper and 95 colored in the studio of the artist. Hand set in type designed by Lucian Bernhard, paragraph designs by Rockwell Kent; both cast by the Bauersche Giesserei, Frankfurt. The composition and press work completed by the Pynson Printers in the month of April, 1928."

In the course of his review of the vicissitudes of the early editions of this famous satire, Mr. Mackall says that "certainly it is both a strange and also a serious and regrettable omission that neither Mr. Merrill in his Bibliographical Note, nor anywhere else in the present handsome edition, is there any indication of the authorship of the English version here so elaborately presented to us. The Prospectus announced that it would be 'based, with authorization, on the translation from the original French by Richard Aldington,' meaning, of course, the version in 'Voltaire. Candide and other Romances. Translated by Richard Aldington, with an Introduction and Notes,' London: Routledge; New York: Dutton, 1927; forming a volume of the Broadway Translations. No doubt all legal and other rights are fully covered by the 'authorization' mentioned in the Prospectus, but surely that is no real reason for the complete suppression of Aldington's name as translator in the book itself; even if a few slight changes have been made in thus reprinting his translation. These changes seem to be indeed comparatively few and unimportant; and though the version is a good one, it evidently still needs some further careful revision."

Autographs as Literary Gauge

There is romance, even in the figures of prices that rare books and MSS. bring at auction, the *New York Times* says. The elect can in this way appreciate the significance of the fame of authors and other notables whose work or whose autographs have grown so greatly in demand.

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A Review of the Field in Art Education

A New School

The course in observation devised by Charles H. Woodbury and taught by him each summer at Ogunquit, Maine, has been made the basis of a permanent school opened on Oct. 1 in Brookline, Boston, and known as the Woodbury Training School in Applied Observation.

The school is primarily for the training of art teachers, but its first enrollment includes many who intend to practice rather than teach art. The instruction is intended for "those who would learn to observe with greater enjoyment, and gain an avocation through drawing, painting and modelling. Technique is taught from the mental side; the hand follows the mind."

The school advisors are Alice Van Vechten Brown, director of the art department, Wellesley College; Royal B. Farnam, Massachusetts Commissioner of Art, and Charles R. Richards of the general education board, Rockefeller Institute. The staff is composed of Esther G. Barrows, director; Caroline T. Monks, assistant director; Janice Thompson, assistant in training, and Milton H. Bird, psychologist. The lecturers will include Charles H. Woodbury and Elizabeth Ward Perkins.

It is felt that graduates of the school should be equipped to fill positions as supervisors and teachers of applied observation in museums, art schools, public and private schools, colleges, normal schools, kindergartens, nursery schools, camps, etc.

Young but Busy

It is not such a bad career, that of art in Indiana. Lucile E. Morehouse, art critic of the Indianapolis *Star*, in a three-column article with six illustrations, tells the story of C. Warner Williams, 25-year-old sculptor who graduated from the art school of

Dayton School to Have Unique Workshops



While the art school of the Dayton Art Institute will be housed mainly in the fine new building, the architects' drawing of which has already been reproduced in *THE ART DIGEST*, the modelling and sculpture studios and the workshops for the classes in metal working, jewelry and other crafts will be located in a unique building which at the same time will house the museum's heating, lighting and ventilating machinery and the packing and shipping rooms.

The structure, a drawing of which is herewith presented, is an adaptation of the Italian farmhouse type. The building, as well as the museum structure itself, is the gift of Mrs. Harrie G. Carnell of Dayton.

The enrollment this year shows the usual increase, but a greater proportion of out of town students. It is coming to be recognized as an ideal place to fit students for advanced work in the big cities, such as at the Art Institute of Chicago, the Pennsylvania Academy and the New York schools.

the Herron Art Institute in June, 1926. Since that time he has done 47 portraits, either in the round or in bas relief. Since

September of last year he has executed thirty-two portraits, all but three or four of which were commissions.

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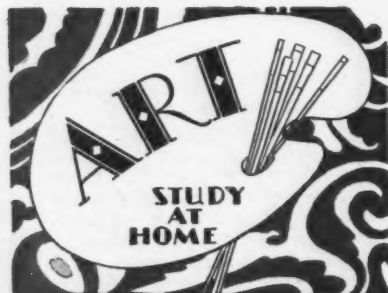
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Three Methods

Alon Bement, director of the Art Center, New York, and one of the editors of *The Poster*, discusses the teaching of design in the October number of that periodical under the title "Forerunners of Modernism."

"There are three important theories or methods of teaching design," he writes: "the Arthur Dow theory of composition; the Jay Hambidge theory of dynamic symmetry; and the Best-Maugard theory of repeats. These three in the order in which they are placed, together with the work of constructive artists like Leon Bakst, have been the real influence that has changed the attitude of the world toward design.

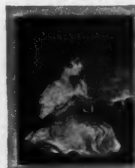
"Up to 1890 practically no theories had been advanced concerning the structure of design. Composition was taught in the art schools by the simple method of criticizing sketches for pictures and up to the end of the century training in drawing was practically the only, certainly the most important, instruction artists were supposed to receive. . . .

"It is only necessary to consider the acres of dull, depressing but well drawn and well painted canvases that decorate the walls of the lesser European galleries to realize how mistaken this theory of training is. It accounts also for those numberless canvases of the present day of good workmanship that nobody will buy, that nobody wants and that are destroyed every year in all the great centers of art. . . .

"It remained for Arthur Dow as late as 1892 to make the first written contribution to a truer understanding of the properties of beauty and of design. In his small book called 'Composition,' he set forth in clear and simple terms the importance of design as the aesthetic force in art. Without recourse to metaphysics or confusing nomenclature he analyzed and described what he termed the materials of beauty and developed an orderly and practical procedure for the building up of design structure. It may be said that this theory revolutionized art teaching and was the first written expression of that dissatisfaction with the older order of thought which had begun to manifest itself as early as the seventies.

"Professor Dow's two most important contributions to the understanding of art were the statements that 'line, light and dark and color are the materials of beauty' and that 'all fine designs are made up of large, small and medium-sized spaces.' In his lessons he used a phraseology that was new as far as the average art student is concerned. The first lesson was called Opposition, the next Transition, Subordination, Repetition and so on. . . .

"In 1909, seventeen years after the publication of 'Composition,' Jay Hambidge, a New York illustrator and decorator, announced the discovery of Greek formulas bearing upon space and design and called the theory he deduced therefrom 'Dynamic Symmetry.' This theory supplies a geometrical means for determining the relation of space, size and shape in composition. It is a formula for determining the boundaries of the whole and the arrangement of



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interior shapes in a work of art. As a
contribution to the advancement of know-
ledge in design, this theory, while adding
little to aesthetic appreciation, has given
definite and usable rules for breaking up
spaces and has so centered attention on the
value of composition that in influence it
ranks second to the Dow theory."In 1919-20 came a third influence: Adolfo
Best-Maugard, then director of art in the
public schools of the City of Mexico,
enamoured of the primitive arts of Central
America, took steps to see their spirit
perpetuated in the art training of the school's
of his native city. His method, in contrast
to dynamic symmetry, which treats of the
size and shape of the space to be filled,
treats of the shapes with which to fill
them. . . . Influenced by the character
of primitive art of Mexico, he selected
seven unit forms as material for design
structure. These units are all more or less
rounded forms, circles, segments of circles
or double curves."In comparing these theories, we find that
the ideas of Best-Maugard and Jay Ham-
bidge are diametrically opposed—Hambidge
working from the outside toward the center,
from the whole toward minutia with angu-
lar forms, and Maugard from minutia out-
ward with rounded units. Bakst, master
of them all in production, found it expedient
to use both forms in continual close prox-
imity. Dow's great contribution was of an-
alysis."**An Exhibition at Skidmore**The art department of Skidmore College,
Saratoga Springs, N. Y., opened its year
with an exhibition of paintings loaned by
Oscar B. Jacobson, director of the school
of paintings and design of the University
of Oklahoma, and including works by Ina
Binett, Lawrence Williams, Leonard Good,
Cedric Marks, Mercedes Erickson, Edith
Mahier, G. Meux and Mr. Jacobson.*The advertising columns of THE ART
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The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

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Montgomery, Ala.
ALABAMA STATE FAIR—
 Nov. 5-12—Southern States Art League.

Fayetteville, Ark.
UNIVERSITY OF ARKANSAS—
 Oct. 15-Nov. 15—National Arts Club show (A. F. A.).

Pine Bluff, Ark.
DELPHIAN CHAPTER—
 Nov. 18-24—National Arts Club.

Berkeley, Cal.
CASA DE MANANA—
 Oct. 15-31—Etchings by Franz Geritz.
 Nov. 1-17—Paintings by Carl Saimons.

Los Angeles, Cal.
LOS ANGELES MUSEUM—
 Oct.—California Water Color Society's annual; paintings and carvings, Peter Krasnaw; water colors, Barse Miller; prints lent by Merle Armitage.
 Nov.—California Art Club's annual; paintings, Rockwell Kent; prints, Arthur B. Davies.
 March—Tenth annual Print Makers Exhibition.
 Last receiving date, Feb. 7.

BILTMORE SALON—
 Oct.—Selected work by California artists.
 Nov.—Painters of the West.
 Oct.—Exhibit by "Group of Eight."
 Nov.—Water Color Society.

EBELL CLUB—
 Oct.—Paintings, Charles Reiffel.
 Nov.—Harvey Coleman, Marion Wachtel.

NEWHOUSE GALLERIES—
 Oct.—American portraits by Stuart, Sargent, Bellows, Chase.

STENDAHL GALLERIES—
 To Oct. 30—California landscapes by Leland S. Curtis.

Oakland, Cal.
OAKLAND ART GALLERY—
 Oct.—Paintings, Charles Stafford Duncan.

Pasadena, Cal.
PASADENA ART INSTITUTE—
 Oct.—Pasadena Society of Artists; Otto Schneider, George Demont Otis, Mrs. E. H. Haynes; Gladys Carson's batiks.
 Nov.—Pasadena society; Clyde Forsythe, Orrin White, Lockwood DeForest, Alice Blair Thomas.

GRACE NICHOLSON GALLERIES—
 Oct.—Chinese paintings, prints, Japanese porcelain.
 Nov.—Charlton Fortune, Beauding Sloan, Julian Iter, Aaron Kilpatrick, Loren Barton, Wah Ming Chang, Yoshida Sekido; modern etchings from Ferargil Galleries.

San Diego, Cal.
FINE ARTS GALLERY—
 Oct.—San Diego Art Guild; water colors, Charlton Fortune.

San Francisco, Cal.
CAL. PALACE OF THE LEGION OF HONOR—
 Nov.-Dec.—Taos Society of Artists.
EAST WEST GALLERY—
 Oct. 22-Nov. 4—Modern Gallery group's semi-annual show of paintings, drawings and sculpture.
 Oct. 29-Nov. 10—Theatre Arts Collection African Sculpture.
 Nov. 12-27—International group stage designs.
 Nov. 15-17—California Ceramic Society.

GALERIE BEAUX ARTS—
 Oct. 16-31—Water colors by contemporary French and American artists.

PAUL ELDER & CO.—
 Oct. 22-Nov. 3—Etchings of football subjects, Rosamond Tudor.

S. & G. GUMP'S GALLERY—
 Oct.—Paintings, Frances S. Brown, Emile Sievert Weinberg; prints by Daumier.
 Nov.—Paintings, Gustaf F. Liljestrom.

Santa Barbara, Cal.
ART LEAGUE OF SANTA BARBARA—
 Oct. 22-Nov. 3—Chinese and Korean paintings.
 Nov. 5-17—Craftworkers' Association.

Denver, Col.
DENVER ART MUSEUM—
 Oct.—Paintings, Katherine Langhorne Adams.
 Nov.—Danish exhibition.
 Dec.—Museum's 34th annual show; color prints by Watson.

Washington, D. C.
CORCORAN GALLERY OF ART—
 Oct. 28-Dec. 9—Eleventh Biennial Exhibition of Contemporary American Oil Paintings.

PHILLIPS MEMORIAL GALLERY—
 Oct.-Jan.—Tri-Unit exhibition of paintings and sculpture; art is symbolical, lower gallery; art is international, main gallery; international group, little gallery.

UNITED STATES NATIONAL MUSEUM—
 Oct. 1-28—Etchings, Charles H. Woodbury.

Wilmington, Del.
WILMINGTON SOC. OF THE FINE ARTS—
 Oct. 10-Nov. 10—Delaware Artists and Pupils of Howard Pyle.

Coral Gables, Fla.
BLUE DOME FELLOWSHIP—
 Nov. 15-29—Summer work of members.

Dalton, Ga.
LESCHKE CLUB—
 Oct. 25-Nov. 8—Southern States Art League.

Atlanta, Ga.
HIGH MUSEUM OF ART—
 Oct.—Paintings, drawings by John Costigan; paintings and etchings from Macbeth Gallery.
 Nov.—Paintings by Valentin Zubiaurre.

Macon, Ga.
MACON ART ASSN—
 Nov. 13-27—Southern States Art League.

Cedar Rapids, Ia.
THE LITTLE GALLERY—
 Oct.—Paintings, Anthony Bachta, Josef Froula.
 Oct. 28—Nov. 17—Old masters (A. F. A.).

Davenport, Ia.
MUNICIPAL ART GALLERY—
 Nov. 15-Dec. 1—Fac similes of drawings by old masters (A. F. A.).

Ft. Dodge, Ia.
AMERICAN FEDERATION OF ARTS—
 Sept. 27-Oct. 30—Landscapes, William P. Silva; embroidery, Japanese prints.

Chicago, Ill.
ART INSTITUTE OF CHICAGO—
 To Dec. 1—Four centuries of etching and engraving; prints and drawings from Deering collection; prints from Buckingham collection.
 Oct. 15-Dec. 1—Edward B. Butler memorial.
 Oct. 25-Dec. 16—Annual exhibition of American paintings and sculpture.

ARTHUR ACKERMAN & SON—
 Oct.—Old English Glass Pictures.

CHICAGO GALLERIES ASSN—
 Oct. 9-31—Jessie Arms Botke and Cornelius Botke, Oscar Berninghaus.
 Nov. 13-Dec. 11—Sixth semi-annual members' show.

CARSON PIRIE SCOTT & CO.—
 Oct. 24-Nov. 7—Portraits by Miss Carol Aus; etchings by Alfred Hutty.

CHESTER H. JOHNSON GALLERIES—
 From Oct. 19—Six French painters.

MARSHALL FIELD & CO.
 Oct. 22—Contemporary French artists.
 Nov. 5-24—London Artists' Association.

NEWCOMB-MACKLIN CO.—
 Oct.—Henry W. Ranger's paintings.

PALLETTE & CHISEL CLUB—
 To Nov. 5—Arnold Turtle, Samuel Byer.

Springfield, Ill.
SPRINGFIELD ART ASSN—
 Oct.—Thomas Condell loan collection.
 Nov.—Paintings, Harriet Cautrall, Helen Knudson; soap sculpture.

Richmond, Ind.
ART ASSOCIATION OF RICHMOND—
 Oct. 14-28—Contemporary paintings (A. F. A.).
 Nov.—Richmond painters' 32nd annual.

Emporia, Kan.
KANSAS STATE TEACHERS' COLLEGE—
 Oct. 15-30—American paintings (A. F. A.).

New Orleans, La.
ISAAC DELGADO MUSEUM—
 Nov.—No-jury exhibition by members of the Art Association of New Orleans.
 Dec.—Paintings by Albert Gos, auspices Art Association of New Orleans.

Amherst, Mass.
 Oct. 24-Nov. 7—Water color rotary (A. F. A.).

Portland, Me.
SWEAT MEMORIAL MUSEUM—
 Oct.—Exhibition of etchings.
 Nov.—Paintings by faculty of Grand Central School of Art.

Baltimore, Md.
BALTIMORE MUSEUM OF ART—
 Oct.—Water colors by Davidson; sculpture by Cavacos.
 Nov.—American modernist paintings; water colors by Raskin.

PURNELL ART GALLERIES—
 Indefinite—Contemporary etchings, with frequent change of exhibits.

Boston, Mass.
MUSEUM OF FINE ARTS—
 Oct.—Zorn etchings; Greek gems; recent gift of Sargent drawings.
 Oct. 24-Dec. 9—Gilbert Stuart centenary.

BOSTON ART CLUB—
 Oct. 18-Nov. 10—Contemporary American Paintings.

CASSON GALLERIES—
 Oct.—Marines by Tyler; etchings, Frank W. Benson, Laura Knight.
 Nov.—Carroll Bill, Furlong; sporting prints.

DOLL & RICHARDS—
 Oct. 15-27—Portraits, Donald V. Newhall.
 Oct. 22-Nov. 3—Pastel portraits, Sonia Mazer.

GOODSPEED'S BOOK SHOP—
 Oct. 1-27—Hunting prints.
 Oct. 29-Nov. 10—Samuel Chamberlain.

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GRACE HORNE'S GALLERIES—

Oct. 15-27—Embroidered panels, Laura Marquand Walker; miscellaneous prints.
ST. BOTOLPH CLUB—
 Oct. 22-Nov. 17—Redfield's landscapes.
SOCIETY OF ARTS AND CRAFTS—
 Oct. 25-31—Leather Workers' Guild.
 Nov. 1-7—Portraits, miniatures, Dorothy Jarvis.

Hingham Center, Mass.**THE PRINT CORNER—**

Oct. 17-Nov. 10—Etchings of Morocco by Thomas Handforth; prints by Howard Cook.
Springfield, Mass.

CITY LIBRARY—

Nov. 10-25—Tenth annual exhibition of the Springfield Art League; out-of-town exhibits at expense of exhibitors; address League.

JAMES D. GILL—

Oct.—Special exhibition of paintings.

Worcester, Mass.**WORCESTER ART MUSEUM—**

Oct. 2-28—Annual exhibition of Worcester artists.
 Nov. 2-30—Paintings, Winold Reiss; textiles.

Detroit, Mich.**DETROIT INSTITUTE OF ARTS—**

Oct.—Print Makers Exhibition.
 Dec. 3-9—Thumb Tack Club.
 Dec.—Exhibition of Contemporary French Prints.

WILLIAM O'LEARY GALLERIES—

Oct. 25-31—Paintings by Schreyer.

Grand Rapids, Mich.**GRAND RAPIDS ART GALLERY—**

Oct.—Paintings by Southern California artists; sculpture, Angel Maria de Rosa; silk hangings, Mr. and Mrs. Wm. J. Kingma; etchings, W. H. W. Bicknell, Martin Lewis.
 Nov.—Paintings, Hugh H. Breckenridge, Alice Fish Kinzinger and E. R. Kinzinger.

Muskegon, Mich.**HACKLEY GALLERY OF FINE ARTS—**

Oct.—Paintings, Henry Anthony De Young; etchings, Chide Hassam.
 Nov.—Southern artists; Daumier; soap sculpture.

Minneapolis, Minn.**INSTITUTE OF ARTS—**

Oct.—Ballard collection of Oriental Rugs; Costumes of Civil War Period; Herschel v. Jones Collection of Prints.

Kansas City, Mo.**FINDLAY ART GALLERIES—**

Indefinite—Paintings and etchings by foreign and American artists.

St. Louis, Mo.**ST. LOUIS ARTISTS' GUILD—**

Oct. 16-Nov. 17—Small paintings and sculpture by members.

NEWHOUSE GALLERIES—

Oct. 15-Nov. 15—Barnett, Cherry, Skrainka, Summa, Nuderscher, Moss.

MAX SAFRON ART GALLERIES—

Indefinite—American and foreign paintings.

Billings, Mont.**BILLINGS POLYTECHNIC INSTITUTE—**

Nov.—Paintings, William P. Silva, students' work, R. L. School of Design, (A.F.A.).

Omaha, Neb.**ART INSTITUTE OF OMAHA—**

Oct.—Danish national exhibition.
 Nov.—Water colors, Boston artists; new acquisitions of Institute.
 Dec.—Nebraska Artists' 7th annual.

New London, N. H.**TRACY MEMORIAL—**

Oct. 15-Nov. 15—American paintings (A. F. A.).

Montclair, N. J.**MONTCLAIR ART MUSEUM—**

Sept. 29-Nov. 4—12th Annual Exhibition of Paintings, Water Colors and Sculpture by Artists of Montclair and Vicinity.

Hopewell, N. J.**HOPEWELL MUSEUM—**

Sept.-Oct.—Rare old shawls.

Newark, N. J.**NEWARK MUSEUM—**

Indefinite—Primitive African art; medal making; chessmen; necklaces 4000 B. C. to 400 A. D.; Javanese art.

CAUTEUR ART GALLERIES—

Oct.—Water colors by Americans.

Ridgewood, N. J.**ART STUDENTS GUILD—**

Oct. 28-Nov. 2—Helen Sewell.

Brooklyn, N. Y.**BROOKLYN MUSEUM—**

Nov. 20-Jan. 1—Paintings by the New Society; work by Bavarian painters.
 Dec.—13th annual, Brooklyn Society of Etchers; last receiving date, Nov. 8.
PRATT INSTITUTE GALLERY—
 Oct. 17-Nov. 1—Reproductions, renaissance drawings.

Buffalo, N. Y.**ALBRIGHT ART GALLERY—**

Nov.—Paintings, Eugene Zak; terra-cotta sculpture, Mika Mikoun.

Elmira, N. Y.**ARNOT ART GALLERY—**

Oct.—Water colors, George Pearse Eunis.
 Nov.—27 American oil paintings (A. F. A.).

New York, N. Y.**METROPOLITAN MUSEUM—**

Oct. 2-28—International exhibition of ceramic art.
 From Oct. 15—Works of Goya.

AMERICAN FINE ARTS GALLERIES—
 Jan. 4-20—Combined show Am. Water Color Society and N. Y. Water Color Club; sending day, Dec. 22.

ANDERSON GALLERIES—

Oct. 16-Nov. 3—Archipenko.
 Nov. 5-24—Tiffany Foundation; portraits and decorations, J. Mortimer Lichtenauer.

AINSLIE GALLERIES—

Until Nov. 30—Special exhibition of Inness, Wyant, Thayer, Robinson, Murphy, Tryon; special exhibition, Hals, Rubens, Fragonard, Gainsborough, Lawrence.

ARDEN GALLERY—

Oct. 24-Nov. 9—Tunis paintings by Eda Sterchi.

ANN AUDIGIER'S GALLERY—

Sept. 20-Nov. 1—Paintings by Alta West Salisbury; American antiques.

BABCOCK GALLERIES—

Oct. 15-27—Paintings, Robert Philipp.

BROWN-ROBERTSON CO., INC.—

Indefinite—Color prints by British and American artists; paintings.

D. B. BUTLER & CO.—

Oct.—Mezzotints by Hurst; also work by S. Arlent Edwards, Wilson, et al.

DE HAUKE & CO., INC.—

Oct.—Water colors, Paul Signac.

DOWNTOWN GALLERY—

Oct. 7-Nov. 1—"Paris by Americans."
 Oct. 28-Nov. 17—New lithographs by Max Weber.

DUDENSING GALLERIES—

Oct. 22-Nov. 18—Paintings by William Schulhoff.

DURAND-RUEL GALLERIES—

Oct.—Exhibition of French paintings.

G. R. D. STUDIO—

Oct. 22-Nov. 3—Group of five artists.

EHRLICH GALLERIES—

Nov.—Old masters.

FERARGIL GALLERIES—

Oct. 15-Nov. 1—Paintings of Southwest, Kenneth Adams; woodblocks from Paris; American sculpture.

FRANKLIN GALLERY—

Oct. 29-Nov. 10—Paintings by Kenneth Adams; English water colors.

PASCAL M. GATTERDAM GALLERY—

To Oct. 27—Paintings and water colors by Heinrich Pfeiffer.

GRAND CENTRAL GALLERIES—

Oct. 24-Nov. 7—Bronzes, Charles M. Russell.

HARLOW, McDONALD & CO.—

To Oct. 31—Prints by Robert Austin.

HOLT GALLERY—

Nov. 3-24—Memorial exhibition of paintings and prints by Warren Davis.

THE GALLERY OF P. JACKSON HIGGS—

Paintings by old masters; ancient sculpture; Greek, Roman, Syrian, Egyptian glass and antiquities.

HOLT GALLERY—

Oct. 15-Nov. 3—Detroit Society of Women Painters.

FREDERICK KEPPEL & CO.—

Oct. 3-27—Etchings by contemporary artists.

KLEMMANN'S GALLERIES—

Indefinite—Etchings by modern masters.

KRAUSHAAR GALLERIES—

Oct. 22-Nov. 3—Dunan Ferguson.

LITTLE GALLERY—

Oct. 22-Nov. 3—Wood carvings and bronzes by Prof. Franz Barwig.

JOHN LEVY GALLERIES—

Indefinite—Ancient and modern paintings.

MACBETH GALLERY—

Oct. 16-29—Canadian water colors, Olaf Olson.

MILCH GALLERIES—

Oct. 30-Nov. 12—Decorative paintings.

MONTROSS GALLERY—

Oct. 22-Nov. 3—Paintings, H. M. Rosenberg.

MONTROSS GALLERY—

Nov. 5-17—Robert Vonnob's paintings.

MONTROSS GALLERY—

Oct. 8-27—Paintings by Jack Van Ryder.

MONTROSS GALLERY—

Oct. 29-Nov. 10—Paintings, Lucien Abrams.

MORTON GALLERIES—

Oct. 15-30—Paintings, screens, Eugene Dunkel.

CORONA MUNDI—

Oct. 14-Nov. 1—Hindoo artists.

NATIONAL ACADEMY OF DESIGN—

Nov. 27-Dec. 16—Winter exhibition.

NATIONAL ASSN. OF WOMEN PAINTERS & SCULPTORS—

Oct. 22-Nov. 3—General exhibition.

NEW ART CIRCLE—

To Oct. 28—Medieval Italian miniatures; other XVth century art.

NEWHOUSE GALLERIES—

Nov. 1-17—Paintings, A. F. Levinson.

NEWHOUSE GALLERIES—

Oct.—Wayman Adams.

NEWHOUSE GALLERIES—

Nov.—Alpine sketches, Albert Gos.

NEW SCHOOL OF SOCIAL RESEARCH—

Oct. 8-27—Block prints, L. J. Meissner.

OPPORTUNITY GALLERY (Art Center)—

To Nov. 12—Paintings selected by Boardman Robinson.

PEN AND BRUSH—

Nov. 1-30—Paintings by club members.

PORTRAIT PAINTERS' GALLERY—

Portraits by 21 painters.

POTTERS' SHOP—

Oct. 17-31—Decorated pottery by Dorothea Warren O'Hara.

PUBLIC LIBRARY—

May 3-Nov.—Durer and contemporary print makers; in room 316, recent additions to print collection; until further notice in main corridor, 3d floor, American historical prints.

SALMAGUNDI CLUB—

Oct. 26-Nov. 9—Annual display of pencil drawings, etchings, black-and-whites, sanguine sketches and lithographs.

JACQUES SELIGMANN & CO., INC.—

Permanent exhibition of ancient paintings, tapestries and furniture.

E. & A. SILBERMAN—

Until Jan. 1—Old masters and antiques.

VERNA GALLERIES—

Oct. 15 through autumn—Wetherfield collection 17th and 18th century English clocks.

WESTON GALLERIES—

Regular exhibitions of contemporary art; old masters.

WEYHE GALLERIES—

Oct. 22-Nov. 10—Work by Emil Ganso.

WILDENSTEIN & CO.—

Oct. 15-Nov. 4—Modern French art from the Chester Dale Collection.

WYATT & CO.—

By Mr. and Mrs. Chester Dale.

HOWARD YOUNG GALLERIES—

Indefinite—Selected group of important paintings.

Rochester, N. Y.**MEMORIAL ART GALLERY—**

Oct.—Ramon and Valentin Zubiaurre; Dutch paintings, tapestries; Russian ikons, Byzantine primitives.

Saratoga Springs, N. Y.**SKIDMORE COLLEGE—**

Oct.—Paintings by 8 artists, loaned by Oscar B. Jacobson.

Akron, O.**AKRON ART INSTITUTE—**

Oct.—Early Oriental rugs.

Nov.—Ohio-born women artists.

Cincinnati, O.**CINCINNATI MUSEUM—**

Oct.—Contemporary French prints (A. F. A.); wood carvings, Carl Hallsthammer.

Nov.—Ohio Print Makers' exhibition.

TRAXEL ART CO.—

Oct. 15-27—Sigurd Skou.

Cleveland, O.**CLEVELAND MUSEUM—**

Oct.—Paintings and water colors; XVIIIth C. French and Italian prints; art of North American Indians; lace.

Dayton, O.**DAYTON ART INSTITUTE—**

Oct. 20-Nov. 3—Christmas cards, Art Alliance.

Nov.—Paintings, Harry L. Hoffman, and students' work from A. K. Cross School (A. F. A.).

Oxford, O.**MIAMI UNIVERSITY—**

Oct. 15-30—Work by Claude Bragdon (A. F. A.).

WESTERN COLLEGE FOR WOMEN—

Oct. 15-30—Alpine landscapes by Gos.

Toledo, O.**TOLEDO MUSEUM OF ART—**

Oct.—International Water Color Exhibition.

Nov.—Oriental Art; Camera Club; Old and Modern Prints.

MOHR GALLERIES—

Oct. 25-Nov. 2—Brainard Lemon silver.

Nov. 1-25—Paintings, Alexis Jean Fournier.

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Youngstown, O.
BUTLER ART INSTITUTE—
 Oct.—Paintings of clipper ships.

Toronto, Ont.
ART GALLERY OF TORONTO—
 Oct.—Color wood blocks, Elizabeth Keith (A. F. A.).

Portland, Ore.
PORTLAND ART. ASSN.—
 Oct. 25-Nov. 8—Stag design exhibit.

Philadelphia, Pa.
PHILADELPHIA ART ALLIANCE—
 Oct. 6-Nov. 5—Landscape architecture (A. F. A.).

Oct. 15-31—Paintings by George Sauter; caricatures by Al Frush.

From Oct. 26—Brainard Lemon silver.

Nov.—East Indian water colors (A. F. A.).

ART CLUB OF PHILADELPHIA—
 Oct. 25-Nov. 7—American Institute of Architects and "T" Square Club.

PA. ACADEMY OF FINE ARTS—
 Nov. 4-Dec. 9—26th Annual Exhibition Philadelphia Water Color Society and 27th Annual Exhibition Pennsylvania Society of Miniature Painters.

Jan. 27-March 17—124th annual exhibition of oils and sculpture.

PLASTIC CLUB—
 Oct. 24-Nov. 7—Paintings, Corinne Smith.

AINSLIE GALLERIES—
 Oct.-Nov.—Ten paintings by George Inness; early American and English portraits.

Pittsburgh, Pa.
CARNEGIE INSTITUTE—
 Oct. 18-Dec. 9—27th International.

MANCHESTER EDL. CENTER—
 Nov.—Prints circulated by A. F. A.

J. J. GILLESPIE CO.—
 Nov. 1-10—Wax portraits, Ethel F. Mundy.

Providence, R. I.
RHODE ISLAND SCHOOL OF DESIGN—
 Oct. 5-31—Fiftieth anniversary show.

Nov. 8-Dec. 2—Annual exhibition of recent American paintings.

NATHANIEL M. VOSE GALLERIES—
 Oct.—Marines by Stanley Woodward.

Columbia, S. C.
COLUMBIA ART ASSOCIATION—
 Oct. 12-29—Southern States Art League.

Brookings, S. D.
S. D. FEDERATION OF WOMEN'S CLUBS—
 Oct.—Color wood cuts, Rigden Read (A. F. A.).

Memphis, Tenn.
BROOKS MEMORIAL ART GALLERY—
 Oct.—Harry Hoffmann's paintings (A. F. A.); etchings by Warren Davis.

Nov.—National Academy paintings and Japanese prints (A. F. A.).

Nashville, Tenn.
NASHVILLE MUSEUM OF ART—
 Oct.—Color prints for schools (A. F. A.).
 Nov. 16-30—Southern States Art League.

Dallas, Tex.
HIGHLAND PARK GALLERY—
 Oct.—Paintings from Yunt Galleries.

Denton, Tex.
COLLEGE OF INDUSTRIAL ARTS—
 Oct. 15-30—Student work from Chester Springs Summer School (A. F. A.).

Nov. 1-15—Metropolitan loan (A. F. A.).

Houston, Tex.
MUSEUM OF FINE ARTS—
 Oct.—Water colors, A. H. Knighton-Hammond; monographs, Antonio Guarino; etchings, Benson Moore.

Nov.—Albert Barker, lithographs; Frederic Browne, oils; John David Brin, sculpture.

Dec.—Both groups, Southern States Art League.

HERZOG GALLERIES—
 Oct.—European still life paintings; Daum and Lalique glass.

San Antonio, Tex.
WITTE MEMORIAL MUSEUM—
 Oct.—Paintings, Xavier Gonzales; etchings.

Nov. 15-Dec. 1—Water colors, Isabel Whitney.

Salt Lake City, Utah
MERRILL HORNE GALLERIES—
 Oct.—J. T. Harwood's Mediterranean paintings.

Nov.—Utah etchers.

NEWHOUSE HOTEL GALLERIES—
 Oct.—Colored etchings, J. T. Harwood; oils, Corinne Damon Adams.

Nov.—Water colors by 20 artists.

Norfolk, Va.
NUSBAUM GALLERIES—
 Oct.—Old Virginia maps and jewelry.

Richmond, Va.
WOMAN'S CLUB—
 To Oct. 30—Paintings by G. Thompson Pritchard.

Seattle, Wash.
HENRY GALLERY (U. of Wash.)—
 Oct. 6-Nov. 15—Provincetown moderns.

Madison, Wis.
MADISON ART ASSOCIATION—
 Oct.—Wisconsin Artists.
 Nov.—Madison artists.

Milwaukee, Wis.
MILWAUKEE ART INSTITUTE—
 Oct.—Wood blocks, Charles A. Wilimovsky; black-and-white portraits, J. L. Olson; oils, Susette S. Keats, Marion Tooker Hernandez; small soap sculpture.

MILWAUKEE JOURNAL GALLERY—
 Oct.—Summer work of Wisconsin artists.

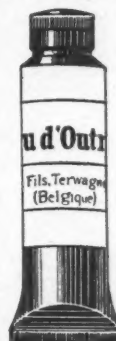
Oshkosh, Wis.
OSHKOSH PUBLIC MUSEUM—
 Oct.—1st annual, Fox River Valley Artists.
 Nov. 1-25—George Pearse Ennis.

Matrimony Suggested

Art and life ought to be hurriedly remarried and brought to life together.

—Hugh Walpole.

J. BLOCKX FILS



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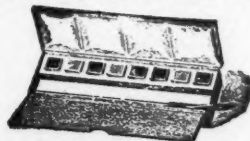
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Ceramic Art of Nine Nations Starts Tour of American Museums



"Hebe," by Joseph Wackerle. Executed by Staatliche Porzellanmanufaktur (Germany).



Stoneware Vase. Designed and executed by R. Ruthaud (France).



"Susanne," by A. Malinowski. Royal Copenhagen (Denmark).

One of the finest educational undertakings in art ever conceived in this country is the great "International Exhibition of Ceramic Art," organized by the American Federation of Arts and revealed for the first time in New York, at the Metropolitan Museum, preparatory to a tour of American museums that will last for at least a year. The display includes more than 400 objects, and a beautiful illustrated catalogue has been printed by the Federation. The exhibition was formed by Alexander B. Trowbridge, director of the Federation, assisted by Helen Plumb and Richard F. Bach, his assistants. It is the first fruitage of the recently formed Division of Industrial Arts.

"It is a sign of the times," declares Royal Cortissoz in the New York *Herald Tribune*, "that the salient exhibition among those ushering in the new season this year should be an exhibition of one of the crafts. Nowadays if there is a philosophy in the air more significant than any other it is that art does not live by pictures alone. . . . Mr. Alexander Trowbridge alludes in a preface to the catalogue to the purpose of the American Federation of Arts to foster 'public recognition of the value of art in life.' That should be precisely the effect of the present affair. In ceramic art, as in painting or sculpture, the thing of beauty exists for its own sake, but it has generally a practical side. The layman quite as much as the connoisseur is here addressed in simple, understandable terms."

"Earthenware baked in the fire," writes Elisabeth Luther Cary in the New York *Times*, "has its fascination for all kinds of human beings, although especially, of course, for those who understand the technical methods by which such miracles happen as the turning of a grayish, deathlike surface to color vivid, delicate, intense, gay, multifarious in its variety." Then Miss Cary tells of the initiated visitors who on the opening day "spoke softly and eagerly among themselves of the mysteries of the kiln. They scrutinized difficult pieces, stone-

ware or porcelain, in which triumph has meant the overcoming of as many perils as the kings of legend imposed upon suitors to the hand of a princess. It soon became apparent that learning by description and explanation would never do the trick; that the only way to be saved from one's ignorance was to follow the example of dauntless Gisella Richter [curator of classical art at the Metropolitan Museum], who, sane with much learning, went to a modern pottery school in order to know with her hand what the maker of ancient Greek vases was about."

Charles R. Richards in his introduction to the catalogue touches upon the broad progress of ceramic art in recent years. "No branch of decorative art," he says, "responded to the call of the modern spirit and turned in revolt against the lifeless and sterile copies of the 19th century so quickly as pottery." And Mr. Cortissoz, commenting, adds: "It is a just, suggestive saying, and the most interesting thing which the collection at the museum enforces is the discretion with which the potter has governed this liberalizing tendency of his. Endeavoring to go his own gait he has, nevertheless, not rebelled in capricious mood against the laws of tradition. There is very little here denoting that freakishness which 'modernism' so often involves. One is, indeed, especially struck by the sobriety of the show. Perhaps it is due, in a measure, to that powerful influence, 'the nature of things.' Experimentation may be, apparently, as wayward as it likes in painting, but the potter in pursuit of a good glaze must, after all, mind his technical manners. You cannot monkey with a kiln as you can with a palette; you have to know what you are about. But, even where the craft does not rear its own safeguards, in that matter of taste which is so personal—and which is half the battle—the modern potter is, in the main, delightfully on the side of the angels."

The New York critics wrote many columns, and compared the new potteries of the several nations represented—Austria, Czechoslovakia, Denmark, England, France, Germany, Holland, Sweden, and (last but by not means least) the United States. To quote in limited space might be unfair, and many readers of *THE ART DIGEST* within the next year will have the chance to become intimately acquainted with the work. However, the following gem, taken from Miss Cary's review, merits exception.

"In the several cases devoted to the ceramics made in the United States are designs of great distinction that fit into no mold of European or of Oriental origin, as well as color of force and depth. The work of Henry Varnum Poor, for a leading example. To begin with the simplest of his wares made for service, his plate with a duck design, the duck swimming vertiginously among swirling waves; his small earthenware cups of an urgent red amber, his star-shaped bowl with criss-cross pattern, any of these would make a table a 'solace to the eyes in moments of leisure, provided, of course, that the table had sufficient tact to eliminate damask and lace."

The exhibition at the Metropolitan Museum ends on Oct. 28. The rest of the itinerary is as follows: Pennsylvania Museum and School of Industrial Arts, Philadelphia, Nov. 12-Dec. 9; Minneapolis Institute of Arts, Dec. 27-Jan. 30; Cleveland Museum of Art, Feb. 21-March 21; Baltimore Museum of Art, April 8-May 4; Detroit Institute of Arts, May 20-June 10; Newark Museum, June 24-July 21; Carnegie Institute, Pittsburgh, Aug. 12-Sept. 9.

Might Help Color Makers

Eduard Kemp, in Germany, won \$2,000 and a trip to America for playing a piano 82 hours without stopping. "Gosh!" exclaimed Mr. T. Lapis Lazuli. "Why doesn't somebody offer that kind of a prize to artists?"

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